

Children celebrated the sun Saturday by running, jumping and leaving footprints in the sands of Ocean Beach. An early spring is bringing the Bay Area out of hibernation. By Toru Kawana

Feds start crackdown on delinquent student loans

By Russell Mayer

Former students who are delinquent paying back government loans may find their 1985 federal income tax refunds withheld because of a new push by the U.S. Attorney General's Office to collect \$1 billion in outstanding loans.

Approximately 1,100 former SF State students owe \$750,000 in delinquent or defaulted loans and could be subject to the Justice Department's crackdown.

"We will do as much as state laws permit us to collect these loans," said Robert Ford, deputy assistant attorney general.

Ford said although his office is willing to negotiate a repayment plan, harsher measures will be taken if the delinquent or defaulted former student does not respond.

These measures may include putting liens on wages, bank accounts and real estate assets as well as attaching tax refunds.

Elizabeth Small, SF State's Student Financial Services manager, said the university's 7.8 percent default rate for federally-funded National Direct Student Loans is below the 9.2 percent national average.

SF State has loaned \$16.4 million in NDSL funds during the approximately 20 years the loans have been distributed on campus and plans to loan over \$1 million this year.

Congress appropriates NDSL money to colleges and universities and campuses award and collect the funds. The program is similar to a revolving account. If the money is not collected it cannot be reloaned.

"If we go through all the steps and if in our opinion the loan is out of hand, we assign the note to the department of education," Small said.

The U.S. Department of Education is attempting to collect \$400,000 of the \$1 billion national NDSL delinquency. Like the attorney general's office, the USDE has a number of methods to retrieve the delinquent

loans including attaching salaries, assets and income tax refunds. It currently has the power to attach only state income tax returns for loan repayment.

If the USDE cannot collect a loan, it is referred to the attorney general's office. That office forwards the file to regional offices to handle collection.

The U.S. Attorney General's Office in San Francisco has jurisdiction over Northern California. Esther Hirsh of the claims and judgments division, said, "Our office anticipates handling 800 delinquent loan cases" from December to June. She added that 306 complaints have been filed with the office since December.

Despite SF State's delinquent rate, Small said the problem used to be much worse. "About eight years ago when the program was in its early stages the default rate was about 50 percent," Small said.

She attributed the program's early collection problem then to the university's lack of experience as a money-lending institution. "When the program first started the

impetus was to get the money out," Small said. "The school hadn't lent the money on a large scale before and was inexperienced in collecting these large amounts of money."

Small said her office has fine-tuned the program since then. The department now has its own billing service and employs two collection agencies. Her staff advises students applying for a loan on all procedures for borrowing and repayment. Graduating students also meet with a financial service officer to review repayment schedules and possible problems.

Richard Hastings, collections director for the USDE, said California's 16.6 percent delinquent rate is the highest in the nation.

Hastings warns students to think twice about neglecting to pay back their loans. "We're getting serious about this," he said. "We have been given an awful lot of effective tools by Congress in the last few years. If they can pay we will get it."

Aid data services slammed

By Curt Dawson

After surveying 31 student aid computer search companies, a California Student Aid Commission Committee said the services are not delivering as promised, and would not recommend any of them.

According to the committee's January report, few, if any, students are matched to scholarships or other aid. None of the 15 students who participated in the committee's survey received scholarships.

Linda Caplan, committee member and financial aid specialist at Glendale College in Southern California, said "Students spent a great amount of time, had very high hopes, and got nothing."

Daniel Cassidy, president of National Scholarship Research Service profiled in last week's Phoenix, said his printout was "garbage" when he started out. "It is effective now," he said.

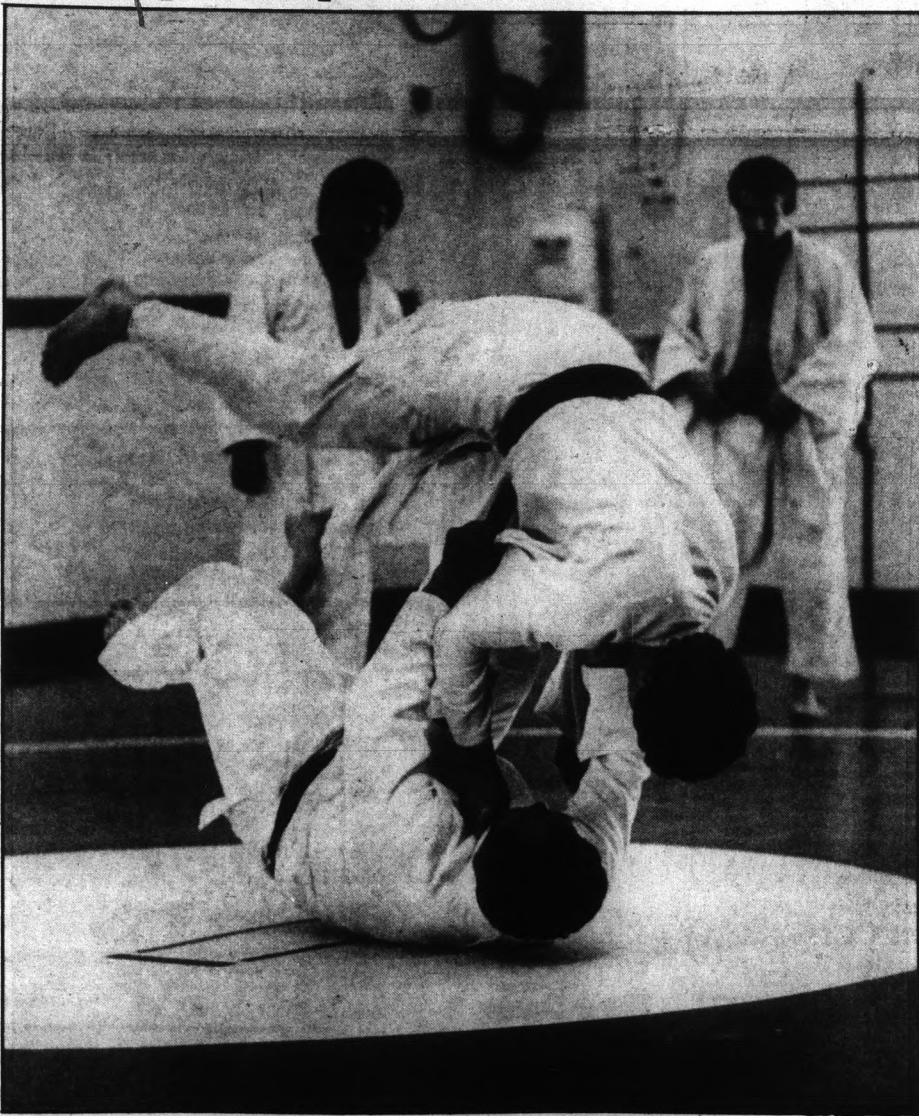
For a fee, usually \$45, these organizations take a student's profile and run it through their data base, sending back a list of aid sources that are supposed to match the student's characteristics.

The committee sent surveys to 53 organizations, and 31 responded. Almost all were private firms, and only six said they used their own data bases.

Phoenix contacted two of these services — American Scholarship Council, Scholarship Clearing

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Alley oop



With a tug and a kick SF State Judo Club coach Willy Cahill flips club member Rob Padilla. For more see sports. By Mary Calvert

McDonald's eager for lease

By Bill Hutchinson

The McDonald's restaurant chain says it is enthusiastic about the possibility of making SF State the future site for one of its golden arches.

But the Student Union Governing Board Vendors Service Committee will have the final say when it meets March 5.

"We are definitely interested in San Francisco State's Student Union," said Steven Roth, manager of special programs development for McDonald's.

Toni Stadlman, SUGB Vendor Service Committee chair, said next Tuesday's meeting may decide whether a McDonald's-type operation will be allowed to bid when the Far East Delight, Deli, Depot and Metro leases expire in June.

Several SF State vendors said a McDonald's would force them to compete by changing and upgrading their menus.

"If McDonald's moves in it is going to affect our business directly," said Kevin Mulcahy, food service director for Saga, which operates the Student Union's Gold Coast.

"I wouldn't advise going into head to head competition with a company like McDonald's, but we may make changes in our product line," he said.

Roth said McDonald's, which normally builds restaurants on busy street corners, is running out of that kind of real estate.

"Since the corner lots are getting

hard to find we have been aggressively looking into the specialty markets," said Roth.

Roth, who visited SF State six months ago, said McDonald's is considering building more restaurants at universities, shopping malls, museums and children's hospitals.

He said McDonald's is now enjoying great success from its restaurants at DePaul University, Illinois State University, the University of Cincinnati and Moraine Valley Community College near Chicago.

Paul Hui, co-owner of Far East Delight and the Pizza Boat, said although his business menus differ from McDonald's he still may have to raise prices to compensate for a possible loss of business.

"We may have to go more toward gourmet type foods, which would mean higher prices," said Hui.

Roth said if McDonald's is allow-

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Prize bid for the worst propagator of putrid purple prose

By Curt Dawson

The JEPET postcard just arrived, and instead of merely indicating pass or fail, large block letters shout NO WAY with two exclamation points. It's time to enter the Bulwer-Lytton Fiction Contest.

This creation of San Jose State English professor Scott Rice celebrates the most shamelessly bad opening sentence for a possible novel. Dreary clichés, lousy similes, warped syntax and miserable puns can combine to win this year's prize — a word processor.

What does it take to win? Last year Steve Garman nabbed a home computer for this beauty:

"The lovely woman-child Kaa was mercilessly chained to the cruel post of the warrior-chief Beastx,

with his barbarian tribe now stacking wood at her nubile feet, when the strong clear voice of the poetic and heroic Handsomas roared, 'Flick your Bic, crisp that chick, and you'll feel my steel through your last meal.'"

Rice said top entries contain "violations of taste, good sense and judgment."

Now in its fourth year, the contest is named after Edward Bulwer-Lytton, a Victorian novelist ("Last Days of Pompeii") who coined, "It was a dark and stormy night," "The pen is mightier than the sword," and other trite phrases.

Rice said the contest was originally for the San Jose State campus community. "We thought we'd get some local publicity and funny sentences. We certainly didn't expect it

to get so big."

Last year he received 14,000 entries from 50 countries.

"There was a latent market for it," said Rice. "It's like graffiti — it demonstrates an interest in language."

Other notable entries:

- "The variety of quirks, ailments and miscellaneous disfigurements that can strike the average supermarket cart is truly amazing," she said.
- "Malcolm knew what everyone

thought of him, but the days of being the four-eyed bookworm were gone and he was charged like an eel biting a fuse box as he carefully loaded the suppositories with the sensitive, heat-activated nitroglycerin."

• "Safeway wasn't open when Keegan pulled his Chevy into the lot, its valves chattering, gun-blue cracked-ring smoke sputtering from its tail pipe, to get eggs."

The contest has received little backlash. Two San Jose State assistant administrators feel it is undignified, Rice said. "Only four or five people have been that dense."

"It's helped create a different image of the university. The CSU strikes the public as aloof, impersonal and inhumane. They think it's a place where stuffy, snobbish intel-

lectuals hide out from reality.

"This gives it a lot friendlier, warmer image," he said.

The contest is a valid way of practicing writing skills, he said. After years of teaching advanced composition courses and graduate seminars for prospective writing teachers, Rice describes himself as "a foe of the back-to-basics people."

"Some think that good writing is error-free writing. I've seen yards and yards of mechanically flawless and totally lifeless prose."

"It's easier to eliminate mechanical problems than find humor," he said. "People should take joy in word play."

When people try too hard, Rice

See page 8, col. 4

Campus Capsules

Campus pills?

A student proposal requiring the UC Santa Cruz health center to stock suicide pills in case of nuclear war was acknowledged by the UC Student Body Presidents' Council, reported the UC Berkeley Daily Californian.

A UC Santa Cruz student sought the support of the presidents' council to persuade Chancellor Robert Sinheimer to approve the initiative for the ballot at the campus elections.

Although the presidents' council did not endorse the idea of suicide pills, they voted 9-2 to support the proposal.

Electric dance

Dance choreography and computer technology have been melded into a new tool called computer dance notation, to be used at Santa Ana College starting this summer.

The El Don, a campus newspaper, said users can view a tiny dancer on the video screen and can manipulate the figure with the keyboard, reported The El Don.

"Dancers can spend time during rehearsal going over steps and repetitions," dancer/inventor Eddie Donbrowner said. "Then, if they don't understand the steps or need to repeat a dance, they can use the computer."

Grade A away

Students at San Jose State are being knocked from the president's scholars list because of a new plus/minus grading system that began last fall, according to the Spartan Daily.

To qualify, full-time students must maintain a 4.0 grade point average for two semesters. An A-minus, which counts as 3.7, is expected to eliminate 25 to 30 students from the list.

Steep tow

A San Jose student's car was towed from a campus parking lot last week after a university policeman discovered the owner owed \$2,375 in fines for 88 parking violations since 1981, reported the Spartan Daily.

Compiled by Glenda Smith.

Gator coach goes pro

By Dave Rothwell

Pal Sartori, the Gator football team's assistant coach and offensive coordinator is packing up and heading to the great white north.

There, he will be an assistant coach for the Canadian Football League's Winnipeg Bluebombers, the 1984 Grey Cup champions. The Grey Cup is Canada's equivalent to the Super Bowl.

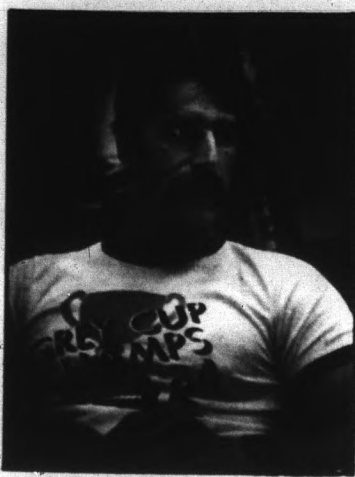
Sartori will fill the Bluebomber position vacated by Art Assalta, who was a Gator assistant coach in the mid-1970s. Assalta left the Bluebombers for a job with the Buffalo Bills in the National Football League.

During the off-season Sartori coached with Winnipeg for five weeks on a "guest coach" program.

"The game's different up there. They have excellent personnel and that's why they won the Grey Cup," said Sartori, who is hustling to make the move.

Sartori, his wife, Sheryl, and their 13-month-old son, Jake, will reside in the Winnipeg vicinity.

Sartori said he thinks his knowledge of the passing game and his insights on attacking defenses are



By John Howes

Canada-bound Pal Sartori

qualifies the Bluebombers want. He said Coach Rowen and the SF State football program helped develop his coaching skills.

"(Rowen) is the best head coach I've ever worked for," said Sartori. "He's knowledgeable and gives you a lot of guidance. But he also gives you the freedom for your own ideas. He's very receptive."

Although he is excited about his new position, Sartori said he will still have the Gators on his mind this fall.

"I'm looking forward to State's program. They are on the rise with some great players and should have one of the best teams they've had in the past eight to 10 years."

Lower standard set for CSU applicants

By Michael Froelich

Because fewer high school graduates are meeting California State University admission requirements, Chancellor Ann Reynolds directed all CSU campuses to lower admission standards for first-time applicants.

Thomas Pyne, assistant to the president of Cal State Sacramento, said the master plan for higher education passed by the state Legislature in early 1960 requires CSU to establish admission standards that would be met by the top third of high school graduates. He said high school GPAs are not as high now because the grade inflation that marked much of the previous decade has now turned into "grade recession" because high school teachers are grading tougher.

SF State Director of Admissions Pat Robinson said this is a "positive sign" that improvements are being made in education in the high schools.

"Now we will be getting the upper third instead of the upper 29 percent," he said.

The order, in effect since Friday, affects the two methods used to determine eligibility and was based on a study by the California Postsecondary Education Commission.

CPEC found that of all high school graduates in 1983, 29.6 percent were eligible for admission to CSU schools. According to the 1960 master plan, the CSU system must have eligibility standards that would allow admission for the top third of each graduating class.

The change means that for students not submitting Scholastic Aptitude Test or American College Test scores, the currently accepted minimum grade point average of 3.2 will be lowered to 3.1.

This is expected to increase the percentage of eligible high school graduates from 19.9 to 24.2 percent and will account for the largest share in meeting CSU's top third requirement.

Administrators caution this is not an "opening of the floodgates" by

allowing unqualified students into CSU schools.

"If you want to call 3.1 [GPA] students riff-raff, then I guess you can call it lowering our standards," said Pyne.

The other part of the Chancellor's order lowered the eligibility index for students with GPAs between 2.0 and 3.1, who are required to submit either an SAT or ACT score.

The eligibility index for applicants with a high school GPA between 2.0 and 3.1 who submit an SAT score has been lowered from a minimum of 3072 to 2994. For students submitting ACT scores, the index minimum has been lowered from 741 to 722.

A student's eligibility rating is calculated by multiplying his or her GPA by 800 and adding the SAT or ACT score. For example, a student with a GPA of 2.0 will need an SAT score of 1394 to be admitted. With the previous index, the student would have needed an SAT score of 1472.

According to the CPEC study, the index reduction is not expected to increase the number of eligible students as much as lowering the GPA will.

But there is some concern the reduction counters the announced cutbacks in remedial courses.

Lori Erdman, student liaison for the Chancellor, said there may be more need for remedial courses because students will be admitted with lower SAT scores.

But Robinson said it is a "very rare individual" who, with a low GPA, scores above 1300 on the SAT. He does not expect any increase in the demand for remedial courses, he said.

The eligibility index adjustment is the second since the approval of the master plan and the first since 1975. Robinson said some state university systems adjust the eligibility requirements on a yearly basis.

Because the SF State Admissions Office has not received the new guidelines, Robinson said letters of denial will not be sent until the new standards arrive.

Toxin lists plod toward completion

By De Tran

Although inventories of hazardous chemicals used at SF State are scheduled to be done by June, only one department has completed the list while others are not certain when theirs may be finished.

"I have no idea when it's going to be done," said Ken Shigekawa, a technician in the Art department. The department is one of three heavy users of chemicals on campus.

The Creative Arts building, the site of a Jan. 28 fire in which a toxic chemical was leaked, last inventoried its hazardous chemicals about two years ago.

Of the other two heavy users, the School of Science is currently working on a list and Facilities Planning and Operations said it finished its

inventory.

Henry Queen, campus environmental health and occupational safety officer, predicted the June completion date.

State laws require a list of hazardous materials posted where they are used.

Shigekawa said inventory is being conducted by two technicians in the department.

Because of Creative Arts' previous list, Shigekawa said the inventory may be finished quicker this time.

Jerry Holst, chemistry stockroom supervisor in the School of Science, said, "I can't predict when the inventory will be done." However, he said the June date sounded possible.

According to Orrin DeLand, assistant director of FPO, his depart-

ment compiled a list of hazardous chemicals. He said inventories are updated two to three times a year and the current list was updated in January. The next inventory is scheduled for summer, he said.

DeLand said signs listing chemicals used in the department are now being changed.

"We've got up to replacing the postings to make them more readable," he said. "The old signs, with smaller letters, were hard to read."

DeLand expected the postings to be completed this week.

To help keep track of hazardous materials, Queen said he is designing a computer program that will list the chemicals used in each school. "Once it's designed, it'll be turned over to the individual schools," he said.

Queen is also planning to work

with the campus procurement office to keep track of chemicals.

Working with procurement to keep inventory should also be the responsibility of each individual school, Queen said.

Gym meets

San Francisco State's Women's Gymnastic team will host the National Collegiate Athletic Association Division II meet tomorrow and Saturday.

The two-day meet will feature Northern Colorado University on Friday and Sacramento State University, Saturday.

Both events begin at 7 p.m. in the Gator Gym. Admission is free.

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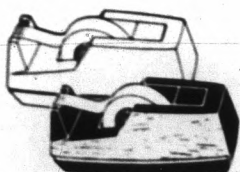
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Higher turnout seen for AS vote

By Kathryn Armstrong

An anticipated hard-fought contest and an extended campaign period are expected to increase voter turnout at this year's Associated Students elections March 13-14.

AS Elections Committee Chair John Cruikshank expects a 7 percent or 1,680-student turnout, compared with 4 percent, or 800 students, who voted in 1984. Hayward State usually has a turnout of 5 to 10 percent and San Jose State usually has a turnout of 4 percent.

Two active and well-organized slates are vying for almost all of the 20 available positions. They are Voice of the Electorate (VOTE) and the Action slates.

"Because there are almost two full slates running, I think this should be a more controversial election than some of the elections in the past have been," Cruikshank said. "A lot more issues will be dealt with in their platforms."

The slates can reach the constituent more effectively than an independent candidate can and they can spend more money campaigning. The allowable amount for each slate is \$400 plus \$10 per candidate.

Cruikshank said the campaign period was extended from three or four days to 1½ weeks to increase voter turnout. At

Hayward State the campaign period is usually two weeks, and at San Jose State it is one week.

Forty students applied for 20 AS offices: president, vice president, treasurer of the executive board of directors and 17 AS legislature seats. After the election, legislature members choose a speaker and an assistant speaker of the legislature.

Among the duties of the AS president are serving on the Academic Senate and the budget review committee.

The vice president heads the personnel committee, and oversees such programs as the Women's Center and Legal Referral.

The treasurer allocates money to student clubs, heads the finance committee and serves on the budget review committee.

The speaker serves on the Academic Senate, conducts legislature meetings, oversees the six legislature committees, and makes sure various campus committees have the required number of student representatives.

If the speaker is unable to fulfill any responsibilities, the assistant speaker fills in.

Members of the legislature act as student body representatives. They are responsible for financial transactions, approving the budget, hiring AS employees, and must belong to two legislature committees.

Two slates battle for student vote



John Cretan wants community support.

By Philip Liborio Gangi

By Karen Wong

John Cretan, 22, political science major and criminal justice minor, is a candidate for president of the Associated Students. He said he plans to be a lawyer and politician. He is running on the The Voice of the Electorate slate.

Q: Why are you running for AS president and what are your qualifications?

A: I've been here for almost two years now, and the campus or the Associated Students government seems to be in park. We're this gigantic ball of wax, and you've got a few student groups pushing at it, trying to get it moving. And then you've got a lot of others, along with the Associated Student body just sitting back and not helping. We've got to put the campus back into drive, and we've got to get it moving again.

I'm the director of the Pre-Law Advising Center. I have worked and am a member of the Political Science Student Association. I'm a member of the Student Symposium and I'm a logistics coordinator with that.

Most important, I'm a concerned student, and I'm involved in a lot of student organizations; I know a lot of students who are concerned.

Q: What do you see as student needs on this campus and how will you try to meet them?

A: We obviously need more parking. We're (The Voice of the Electorate) thinking of (getting) a student credit union started. We've already got

connections into that and we're looking into that.

I feel the president of Associated Students is a consultant and should have ties into the community and be able to drum up support for these different plans that they have.

I was a precinct captain on Diane Feinstein's re-election campaign, and she says we have a direct line into her office whenever we need one.

I've made a lot of friends in the city and if we needed funds for the parking lot or credit union, we could go out and contact these people and get it started.

Q: What types of programs would you like to see more of?

A: Student activities for the general population. We definitely have to get more activities going. We need more innovative thinking in terms of heavyweight speakers — some big entertainment on campus.

I'm thinking of activities, more involvement from the general population.

Q: Where do you expect most of your support to come from?

A: I truly expect to get it everywhere. Our party is one of the greatest cross-sections of the entire campus that the university has ever seen. We'll draw our support from every corner.

Q: Where on campus is more funding needed?

A: It's needed everywhere. Every section of the campus can be funded, not just through the \$500,000 account given to us, but through drumming up support from private individuals and corporations.



Celia Esposito wants student participation.

By Philip Liborio Gangi

By Lionel Sanchez

Celia Esposito is a presidential candidate in next month's Associated Students' elections. She is currently the AS treasurer and a junior majoring in social work. Esposito, 21, lives in Oakland and has attended SF State since 1982.

Q: Why are you running for AS president and what are your qualifications?

A: I have been active in the AS for so long that it seems like the next step. I have a genuine concern for the people on this campus and issues on this campus...I came here during Derek's [Derek Gilliam] administration ['83-'84]. My first with the AS was like an internship. I learned how AS functions and what the people were about.

Q: What do you see as student needs on this campus and how will you try to meet them?

A: I don't want to make promises to meet everybody's needs because that is being unrealistic. We're only in office for one year and only nine of those months are working months.

A lot of the issues that were around 14 years ago are still here — campus safety and more money for student organizations, for example. I have a concern about the School of Ethnic Studies. The GE revision will drastically affect ethnic studies. I also have a concern about services for disabled students on this campus. If you notice, proper facilities are not available. There is a lot of outdated equipment. That is a need that needs to be met by the univer-

sity and not just the Associated Students.

Q: What type of programs would you like to see more of?

A: We need to find more income-generating programs just to keep AS afloat. We also need to increase student participation on campus wide committees. This could be done by offering units to people sitting on committees. It's been possible in the past.

Q: Where do you expect most of your support to come from?

A: I would say all students who are generally concerned with the well-being of the campus — people of color and progressive students — but not limited to that only. I know some conservative students that are concerned about the same issues.

Q: Where on campus is more funding needed?

A: We need to increase funding for student organizations. Childcare needs an increase in funds. Performing Arts needs an increase. But my major concern is student organizations.

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AS elections
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Athletic meeting

By Brian Swartz

SF State's Athletic Policy Committee will hold its second meeting today.

Created by SF State President Chia-Wei Woo, the committee is investigating the future of the athletic program and looking into directions it might take in the future. This includes lowering the competitive status of the athletic program from its present Division II status, keeping it the same, or becoming a more competitive, scholarship — offering Division I school.

The committee meets biweekly throughout the semester.

At today's meeting Westkaemper hopes to hear from the former vice president of San Jose State, Hobert Burns. Westkaemper said his advice will be valuable because Burns was also an acting president at Sonoma State. Sonoma has a Division II athletic program and San Jose is a Division I campus.

The committee will accept written recommendations about the athletic program from any interested parties and make its final recommendations to Woo in May.

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Opinion

Editorial

Moral default

Defaulting on a National Direct Student Loan must seem relatively easy. Leaving college behind, the borrower simply ducks the vast bureaucratic network that oversees the millions in outstanding student loans.

Indeed, the \$1 billion in uncollected loans nationwide underscores the ease with which borrowers have avoided repaying their debt.

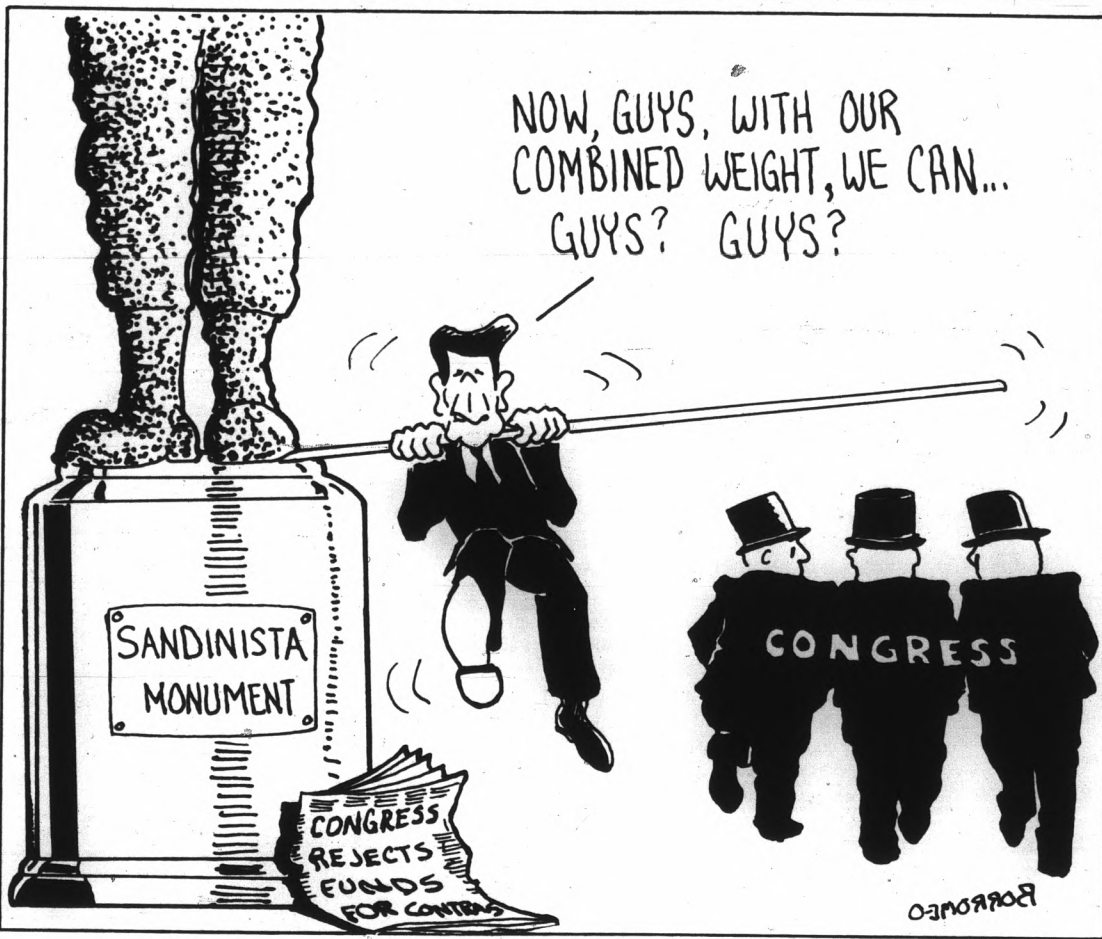
At SF State, approximately 1,100 former students are responsible for a total of \$750,000 in delinquent accounts, on a campus which expects to lend \$1 million this year.

Perhaps those who default on their loans view their actions as victimless, believing the federal government bears the brunt of their irresponsibility.

They are wrong — we do.

Every one of us who relies on federal funding to finance our education is hurt by those who fail to repay their loans. The student loans constitute a "revolving account," in which monies lent are not replaced when borrowers default.

Although SF State's default rate of 7.8 percent is below the national average, the selfishness of this group is nothing to be proud of.



Divest, young man

by John Moses

"Bad news, Junior," Pops said, lighting his ever-extinguishing pipe. "You're going to have to divest."

"But Dad," Junior sighed, "I already divested my car, my stereo, my tennis racket and all dates for the next eight years."

"The Secretary of Education is right, dear," Moms chimed in. "You kids are just going to have to give up your three-week vacations to the beach." "This is San Francisco, Ma," Junior groaned. "We live on the beach. And I'm too busy with my two jobs to hang around the beach anyway."

"When I was your age I worked my way through school by working in a drug store," Pops sniffed. "It was also 1945, and you had the GI Bill," Junior retorted.

"Don't be disrespectful," Moms said. "You're young and resourceful; think up a few ways to raise money."

"Well," Junior said, after a thoughtful moment, "we could sell the cat for animal research."

Moms' look told Junior that she'd rather sell him for animal research, so he didn't even voice his plans for his little brother, Jacob.

"If only I hadn't lost my student aid," Junior sighed.

"Good thing you did," Pops said sharply. "Taking handouts from the government. Why, I'm glad that 35 cent per hour raise they gave me pushed us just over the poverty line. Now we're members of that vast American institution, the middle class."

"Now we're screwed," Junior said.

"We didn't need those old food stamps anyway," Moms said. "And it's amazing the things a body can make with Hamburger Helper. Some day we'll save up and buy some hamburger to go with it."

"That meat we had last night was pretty good," Junior said. "By the way, did we feed Rover today?"

"He ran away yesterday," Pops said quickly. "And we aren't here to talk about supper; we're here to find a way to get you through college. On your own."

"We can only give you \$200 this year," Moms said.

"What I need is a miracle," Junior said. "What you need is a scholarship," Moms said. "With my GPA? If it were any lower I'd be on 'That's Incredible.'"

"Well," Pops said slowly, drawing a newspaper from his coat pocket, "I see the Army, Navy and Air Force still offer scholarships, and their scholarship programs haven't even been touched by the recent budget cuts."

"Great," Junior said, shuffling off to the recruiting office. "I'll see you in a few years."

"Our son, going off to fight for an education," Moms said proudly. "But what can we do now with the \$200 we've saved for Junior's education? He won't be needing it now."

"I know," Pops grinned. "Let's take some classes at a community college."

John Moses is a Phoenix editor.

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Latin America: Squaring Marx with theology

By Lionel Sanchez

After almost five centuries of siding with rich landowners and military elite, the Roman Catholic Church in Latin America has spawned a more progressive faction of liberation theologians voicing the concerns of the voiceless poor. And they've been catching hell from the Vatican.

In September, the Marxist concept of class struggle promoted by liberation theologians as a possible solution to Third World poverty was condemned by the Vatican. Last month, Pope John Paul II told progressive priests in Latin America to stop "secularizing" the Catholic religion.

But liberation theologians are not interested in separating the faithful from their spiritual orientation. In fact, they want Catholics to take a closer look at the Bible, but with the eyes of the poor. They believe truly Christian theology must liberate the oppressed on Earth, as well as in the afterlife.

What liberation theologians find attractive about Marxist sociology is its application of inductive reasoning, which proceeds from reality to idea. By starting from the reality of poverty and injustice in Latin America, Catholics can face facts and take action.

This doesn't mean liberation theologians adopt Marx's atheistic philosophy; they only adopt Marxist sociology to address the struggle between the exploiter and the exploited.

The Vatican maintains it is impossible to use Marxist principles without becoming Marxist. But that is drawing too rigid a line.

"That's like saying a Christian theologian cannot use Aristotle without becoming an ancient Greek pagan," argued a liberal U.S. Catholic priest recently.

Liberation theology should not be condemned for mixing theology with the social science. After all, we need to understand social sciences to find social remedies for poverty. And some social ideas have Marxist origins.

The Vatican maintains it is impossible to use Marxist principles without becoming Marxist. But that is drawing too rigid a line.

Despite the dozens of priests and nuns imprisoned, tortured and killed in the past 15 years in Latin America, thousands more are organizing the poor into community action groups, labor unions, cooperatives and Indian communes to help them realize their abilities and power through democratic participation.

That is why the future of the church in Latin America lies with the Christian community bases that meet (often secretly) to discuss the Bible in light of their own social realities. More than 150,000 community bases exist in Latin America, totaling several million members.

Those who make up these community bases view the bible as a revolutionary book. After all, the Bible is the account of Jaweh's liberation of his people, not just from sin, but also from social, political and economic injustice. It is important to keep in mind, then, that the Biblical account of Israel's liberation could also describe the possible liberation of oppressed people today.

I believe the Vatican fears losing its influence over Latin Americans, particularly because the poor and oppressed are trying to break away from the church's paternalism through the Christian community bases, which do not need priests.

The Vatican still supports social-reforms in the Third World, but it does not condone revolutionary talk from its priests.

But social reforms will never overturn unjust systems. To say they will is — in the words of Brazilian Priest Leonardo Boff — to "see the Latin American reality from the windows of buildings."

Lionel Sanchez is a Phoenix staff writer.

Letters to Phoenix

Navy redress torpedoed

Editor,

I would like to address Jim Bloyd's letter in the Feb. 21 Phoenix. I am infuriated by the nerve of Mr. Bloyd. He, along with the other 90 people who signed his petition, which among other things called for the removal of the "Navy Awareness Truck" and "that all future representatives of the U.S. Armed Forces be prohibited from entering the campus," is terribly misguided. What Mr. Bloyd is saying is that he disagrees with what the U.S. Armed Forces stand for, so naturally (we should) prohibit them from entering our campus.

Is this what we really want? Do we want a controlled environment in our plaza? Are we afraid to hear differing viewpoints? Of course not! I thought our Student Union plaza was a place where everyone's philosophy, viewpoint or whatever was respected. I believe in freedom of speech. I hope Mr. Bloyd does! Instead of trying to protect our "virgin ears," perhaps Mr. Bloyd could put his time to more productive uses by engaging in constructive dialogue with the armed forces representatives or organizing a debate (in the plaza) between the two differing groups.

Much of what Mr. Bloyd said had some truth to it, but we must never, never prohibit anybody from actively promoting their cause in our Student Union plaza.

Troy Patterson

Navy petition: Teabag intellect

Editor,

Congratulations, Jim Bloyd. With your recent letter condemning the "Navy Awareness Truck," you have demonstrated all the intellect of a teabag. The amazing thing is that you were able to find 91 other simpletons to sign your petition.

You glibly refer to the presence of Navy recruiters as "an affront to what SF State stands for." The fact is, SF State wouldn't stand for squat in a country too lame to defend a constitution which provides for academic freedom. In view of the ease with which you "demand" the denial of First Amendment rights (we're talking freedom of speech, Jim), you obviously have little regard for the lofty ideals to which you so piously refer.

Let it be thought that I am blind to the faults of my country, let me say that I too am very unhappy about a number of our foreign involvements. To react to this by outlawing the U.S. military is absurd. Would you outlaw universities because educated people commit crimes?

I expect that would be Mr. Bloyd's approach.

Anthony Smith

All letters to Phoenix should be typed, double-spaced and must include writer's name, address and telephone number. Letters must be signed and must not exceed 300 words in length. Phoenix reserves the right to edit letters. Anonymous letters will not be published. Due to space restrictions, not all letters will be printed.

Column called 'third-rate'

Editor,

I am an avid reader of the opinion page and enjoy reading about students' views on vital issues.

However, after reading Phillip Epps' Feb. 2 column, "Take two, Mr. President," I was very perturbed by his third-rate, low-cut journalism in describing the president's policies.

Mr. Epps has a right to speak out on policies which he feels are either relevant or irrelevant, but I suggest that he stick with the facts instead of letting his emotions get the best of him by writing a one-sided account of what he thinks or feels the government is doing in the way of crime and education.

Such non-supported sayings as, "the president's performance should be his finest hour in the theater since his election in 1980," only prove that serious voters like myself, who take the time to vote and consider each candidate's qualifications, are nothing more than theatrical performers filling a role.

Is that the way you're describing approximately 60 percent of voters who cast their ballots for President Reagan, Mr. Epps?

Come on, Phil! Where's your sense of objectivity? As one journalism student to another, you seem to have misplaced it somewhere along the road.

Incidentally, in describing Bernhard Goetz as "Get-em-in-the-back Goetz," Mr. Epps failed to realize that although there might be some validity in that statement, he also could have been "Dead-man Goetz."

I wonder if Mr. Epps would print the same article if he were in a similar situation, or would he be asking Goetz to hand over his gun to him?

Mike Mitchell
Journalism major

In-credit-able bookstore

Editor,

I have a complaint that I have made to the appropriate people at least once, but one that has fallen on deaf ears.

The Franciscan Shops cannot be patronized without reminding the customer of the "powerful plastic," the American Express card. Every purchase is stuffed into a sack covered by that most holy image of credit. Included is an application for the card. But have you ever tried to use "the card" to buy something

there? Don't bother. They won't accept it.

If you walked into a department store that had Visa or Mastercard stenciled upon every package, it would be a safe bet the store accepts these cards. If you went to a grocery store that had Coors signs in the windows but didn't sell that brand of beer, you might think of them as false advertisers.

I think the Franciscan Shops are guilty of false advertising. Inundating SF State students with American Express paraphernalia while not accepting this plastic in lieu of cash, check or other cards, is unethical. If the American Express card is so inconvenient to accept, why do the Franciscan Shops promote it? They don't give a damn about whether or not we get the card. They just want the money for endorsing it.

Don Whitt

Bidding begets bad business

Editor,

The Student Union Governing Board has made a grave error with their new policy of opening up Union food vending contracts to the general bid process. As a six-year staff member of the regular university, I have witnessed that bid process in action (the university is forced to use it) and the results thereof — extremely poor products and even poorer services.

There are still some very special vendors left in the Student Union (whose services) under the auspices of companies like Saga would become virtually unpalatable. Can you imagine the Depot serving Maxwell House or the Touche bake shop selling Hostess (products)...

D. Robert Foster

Muni miseries

Editor,

As an SF State student I would like to complain about the Muni service, 28 line, out bound. The buses on that line, during the peak student transit hours arrive sporadically.

Every day students are passed by on 19th Avenue because the 28 is so full of students there is no room for more. This is not only uncomfortable for those lucky enough to board before the bus is full, but also inconvenient and dangerous for the students who are left standing at the bus stop and are forced to hitchhike to make it to class on time.

I propose that Muni put double "accordion" buses on that line during the peak morning and afternoon hours, in place of the ones used now, which have the least amount of seating capacity (room for only one to a seat), or add more back-up buses to that line.

Students support the Muni by using the bus system daily. Let Muni show some respect to this important consumer group.

Adrienne Rogers
San Francisco State

Students may be wasting time and money

From page 1

House — and left messages on their answering machines. Neither returned the call by press time.

Among the groups that didn't respond to the committee's survey were Nation-Wide Promotions of Manchester, Vt.; Scholarfund of Redlands, Calif.; Scholarship Computer Center of Seattle; and Education Assistance Researchers of Minneapolis.

"They have lovely names, but I think it's Joe Blow in his back bedroom," said Caplan.

Of those surveyed, Caplan said, "None truly matched, yet they advertised as if they had a great success rate."

"Sometimes they would send Catholic people something from the United Jewish Foundation." She said very few students got any money at all due to mismatched printout data.

"We are trying to have a consumer alert. Generally (the companies) promise a lot, but aren't delivering," said Caplan.

Barbara Cheng, SF State's scholarship coordinator, is also doing a study of these services. Because it is still in progress, she said, "It's premature for me to make value judgments."

John Meenaghan of Ashland, Ore., heard "a blurb on the radio. It was described as a sure-fire loan and scholarship opportunity," he said.

Meenaghan said his son was a high school senior at the time

(1981), so he sent in the \$40. "I got a printout that was practically useless. A lot of the stuff did not match at all what my son could get."

"I took it and threw it in the garbage can," he added. Though a refund was available, Meenaghan said he didn't try to get one. "I said the hell with it, it's one of those things you get caught in."

The printout was from National Scholarship Research Service.

"I was scrambling trying to get this thing going out of my apartment then," said Cassidy.

As part of the study, the committee used 15 Los Angeles high school seniors as test cases.

After applying to two services, the students received 22 printouts from three different data bases.

None got scholarships from the information.

Many of the sources the students were given did not match them for various reasons: wrong education level, college major, ethnic group or income level; the applicant had to be a resident of another state; the source listed did not give scholarships, but a loan or volunteer position.

When the students applied to the scholarship sources, the majority sent no reply. Other sources said their scholarship was no longer available.

Scholarship services began to proliferate in 1981 with increased news coverage of federal and state proposed and actual cutbacks in student aid.

Caplan said the committee "went in with open minds," but when they tried to contact the organizations, several were out of business, and

they were not able to reach others because of changed telephone numbers and addresses.

"My guess is that in the last five years, there have been announcements in business magazines for potential franchisees. For \$500 you would get a minimal investment in a search organization," she said.

"Then they realized that it wasn't going to be as lucrative as they thought, and pulled out."

These services often use message phones, Caplan said. "It's very frequent, particularly if they are franchisees, to just use a phone or a P.O. box."

"People try to locate them, but can't," she said.

Academic Guidance Services, the most utilized company, indicated in the survey it had a data base of approximately 3,800 sources and did not offer its services directly to students.

According to the committee, AGS has more than 100 licensees and processes more than 20,000 applications each year. Though each organization has a different name, and the AGS copyright appears on data forms, "it is not obvious to the uninformed consumer which organizations use the same data base," the report said.

Students could end up wasting time and money on redundant information.

Advertisements often state large amounts of aid go unclaimed each year, ranging from \$100 million to over \$5 billion. The commission could find no basis for those claims, though it speculated that the figures referred to unused employee tuition benefits of private companies.

Such benefits are not available to the general public.

Caplan advised students to use other means of getting aid information. "Call the main chapter or office of an organization that you or your parents belong to — credit unions, cultural or social organizations, or religious groups," she said.

Traditional sources work, too. "Spend time in the library, or the source library of your school's financial aid office," Caplan said.

Lois McNally of the California Student Aid Commission said many of the services have done well because "they've gotten a lot of free publicity, and some newspapers are reporting verbatim what they tell them."

There are some good salesmen in this line of work, said McNally. "Very charming people."

Staff editor wins prize

Bruce Williams, journalism major and Phoenix editor, won first place in the national Investigative Writing Competition of the William Randolph Hearst Foundation's Journalism Awards.

Williams, 25, won \$1,500 for an Oct. 25 Phoenix article that revealed faulty ventilation hoods in Science labs were exposing science students to dangerous chemical fumes.

SF State's Journalism department will also receive \$1,500. Williams, a senior, will compete for the Hearst National Writing championship in May.

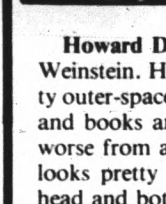


By Scott Ard

Who would you send up in a space shuttle?



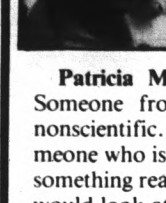
Michelle Marquez, 21, senior, international business: Dr. Mandra in the Science department. He would appreciate what it means to go up there and could bring us back a lot of information. He's real hyper about energy and conservation. He likes field trips — he'd probably bring his students with him.



Howard Der, 20, junior, political science: Dr. Weinstein. He teaches political science. He's pretty outer-spacey. He throws chairs across the room and books and keys. He'd probably come back worse from all the G-force. He's all right but he looks pretty spacey because of his slightly bald head and bottle-cap glasses.



Lynette Johnson, 19, sophomore, business: The dining center food director. I live in the dorms and the food is lousy and they over-price it. Everybody complains about it. Maybe he would learn how to cook decent meals, way-out meals.



Patricia McMahon, 34, junior, engineering: Someone from the Art department; someone nonscientific. It would be more interesting for someone who is able to transform their feelings into something real. Someone who is scientific-minded would look at it in an analytical manner. It's unfair that the only people who have gone up are scientific-minded.

Photos by Glenda Smith

Assault in dorm

By Katharine Murta Adams

A San Francisco man led several Department of Public Safety officers on a brief chase last week when he sped through stop signs and red lights on Holloway Avenue after allegedly assaulting a Mary Ward Hall resident.

Edward Hunter, 19, was arrested Feb. 19 at 1480 Holloway Ave. for reckless driving, battery, and resisting arrest, according to DPS Lt. Kim Wible.

Wible said Hunter was visiting a woman in the dormitory around 11:30 p.m. During an argument, Hunter allegedly struck the woman. According to Wible, Hunter then got in his car on Font Boulevard and sped toward Holloway and 19th avenues with the headlights off.

Wible said he drove through several stop signs and two red lights before stopping his vehicle.

Hunter's arraignment is scheduled for today.

DPS also reported:

● Walter Grisby of San Francisco was arrested Feb. 21 near Brotherhood Way for outstanding warrants totaling \$1,622. Grisby, 26, had warrants for expired registration, driving without a license, driving with a suspended license and speeding, said Wible.

● A Verducci Hall resident said he was sleeping soundly when a thief entered his room and took a Panasonic cassette stereo and gold jewelry Feb. 23. Wible said the total loss was \$325.

Greg Shames, 21, a business major, said he was asleep in his room around 2 a.m. when he heard keys rattling in the door. Shames said he thought it was his roommate and went back to sleep.

Later that day, he discovered the stereo and jewelry missing.

Wible said the theft is under investigation.

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High-tech to hit aging building

By Curt Dawson

A \$1.1 million remodeling project, tentatively scheduled to begin next winter, will thrust the 31-year-old Business building squarely into the computer age.

"We're optimistic about a December or January start," said David Howard, director of Facilities Planning and Operations. "There will be roughly a year of construction."

Built in 1954, the structure was not designed for use as a business school, and is especially inadequate because it is SF State's most heavily used building for its size, Howard said.

Remodeling will change all that. Several lecture rooms will be converted to eight-tiered seminar rooms with continuous tables, television monitors, computer hookups and blackout blinds.

Four specialized labs will feature "computer facilities for self-instruction as well as teaching," said Howard.

"We will be completely redoing the dean's offices, which were constructed to be routine faculty offices," Howard said. Third-floor restrooms will also be built.

The showcase of the project will be a state-of-the-art simulated executive board room with carpeting, wood paneling, full audio-visual accommodations and even a kitchen facility. Business students will be able to work in a realistic corporate setting.

"UC Berkeley doesn't have one of those," said Dean Parnell, building coordinator. "[The project] will be an enormous shot in the arm for the school of business."

Perhaps the most pressing need is new faculty offices. At present,

many teachers are using rooms that are little more than old closets.

Howard said in some cases, three part-time faculty members share one of the small rooms on a staggered schedule.

Plans call for opening up large areas and creating private, cubicle-type offices, each with separate access to the hallway.

The Business building's first floor is a daily traffic jam. The narrow hallway is further pinched by doors that open outward.

"Many of these doors will not be needed anymore," said Howard. "We'll be doing away with all the little offices on the first floor."

The proposed project has 10th priority in the CSU budget given to Gov. Deukmejian.

"We're reasonably sure it will be approved, but won't know until late July," Howard said, adding that the toughest hurdles are usually the subcommittee hearings and interrogations by the legislative analyst and the Department of Finance.

"We'll be there, certainly," Howard said.

Widespread computer use and tiered rooms have only recently become accepted, said Parnell. "We get more of what we need today than if it was done years ago," he said.

Parnell said business enrollments "have gone from fairly small to substantial, with a fairly heavy night enrollment."

"This project has a high payoff — it's extremely efficient for the money," he said.

"There will be a period of major impact on classrooms," said Parnell, "but most of the noisy, dirty stuff will be done during the summer months."

Research stressed by Woo

By Gayle Robinson

What if SF State President Chia-Wei Woo held a meeting to talk to students and none showed up?

Except for three reporters from the campus newspapers, that was the case Tuesday afternoon when Woo held a forum in the University Club in the Frederic Burk Building.

Eighteen instructors attended, however, and faculty research dominated the informal conversation.

Woo encouraged the instructors to do more research. He defined research as "anything that is creative in a professor's expertise outside of the classroom."

Anita Silvers, a philosophy instructor, said some faculty members are taking their grants and research to other campuses even though they teach full time at SF State.

"Professors are honored more at other campuses, which might account for low morale among some of the faculty members," Silvers said.

Eric Solomon, an English instructor, said teaching a full load makes it difficult to find time for research and in some cases takes time away from students.

Woo acknowledged that all faculty members cannot be expected to do research but said it is possible for others.

"Research and scholarships should be seen as a creative process," Woo said. "Instruction begins with creativity. I can't see professors teaching for 20 or 30 years without doing any research in their field of expertise. If they don't do new research, the students must get awfully bored."

Senior citizens' club brings joy to learning

By Kathryn Armstrong

Most senior citizens' clubs do not offer courses in Marine Geochimistry, Pre-Columbian art or Split Brain/Split Culture, but most of those clubs are not located at SF State.

Sixty Plus, a campus-based senior citizens' club, allows members to take any course on a non-credit, space available basis for a \$40 fee.

The nearly 500 members are not required to receive a grade unless they request it.

In exchange for the \$40 fee, the university asks members to do volunteer work for a variety of campus groups including the Alumni Association and the library.

Sixty Plus Club has become so popular that its Alpha chapter is filled to capacity with 250 members, and its Beta chapter, which started in November, already has 197 members.

Julia Leavitt, 71, is a four-year member of Sixty Plus. She said she takes mostly art classes because that's what she'd like to do with the rest of her life.

"I love the access it gives me to the life of young people. I find that very exciting, because so many senior activities have no access to young people."

Each semester, Sixty Plus members are invited to an English as a Foreign/Second Language class.

Leavitt said the experience allows club members to help students learn and at the same time the meetings expose the students to a group of Americans they might not otherwise meet.



Sixty Plus member Julia Leavitt.

By Mary Glass

For Anabel Pelham, director of programs and services for senior citizens, Sixty Plus provides a welcome change of pace from her usual paper-shuffling administrative duties.

"These are active, bright people that really want to be here," Pelham said. "There's something very refreshing about an 83-year-old who comes in here and is so excited about getting into a class."

City official parties for a purpose

By Maria Gaura

Charlotte Mailliard's resume is seven pages long and lists almost 100 luncheons, balls and parades she has organized.

"You don't learn to give parties," she said. "It's in your genes."

Mailliard, San Francisco's Deputy Chief of Protocol, came to SF State Monday to be interviewed for Radio Green Room, a campus-produced radio show aired every Sunday at 3:30 a.m. on KFRC. A tall, handsome woman, she possesses an aura of warmth, energy and wit.

"People do love parties in this town," said Mailliard, "and I have a better time than anyone. But the bottom line is raising money."

"Nobody wants to have lunch with me," she said. "I'm always trying to get money from them."

A chair of numerous boards of directors, Mailliard's fund raising primarily benefits the arts. But her role as Deputy Chief of Protocol puts her in charge of organizing the civic extravaganzas that San Francisco has become famous for.

"You don't learn to give parties. It's in your genes."

Included in her resume are 12 events she coordinated on behalf of the city, including the visit of Chinese Premier Deng Xiaoping, the 49er Super Bowl Victory celebration, Mayor Dianne Feinstein's two inaugurations and the 1984 Democratic Convention.



Mailliard: People love parties.

By Keenan Quam

Mailliard organized a breakfast for 6,000 to bid farewell to Queen Elizabeth and Prince Philip. The meal featured orange juice, vitamins and Cheerios, a typical Mailliard pun.

Where does she get her ideas?

"I think in the shower, and while I'm driving, and maybe I'm half crazy," she said.

Chris Adams, a broadcasting student and one of Green Room's hosts, was intrigued when he learned Mailliard was scheduled for an interview.

Mailliard is already planning a

celebration for the 50th anniversary of the Golden Gate Bridge in 1987. "It would be the world's biggest ball," she said. "We could have orchestras, dancing, and of course, a bridge tournament."

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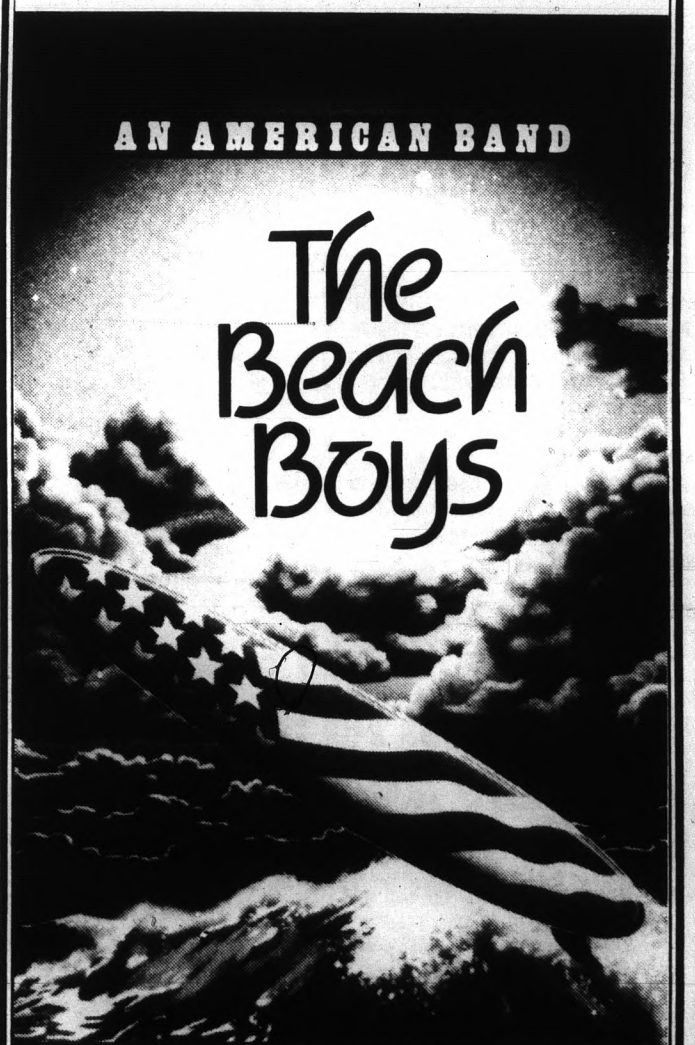
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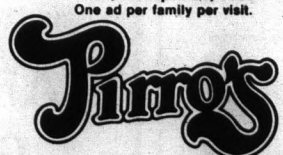
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Fast-food would stiffen competition

From page 1

ed at SF State, the company will design, construct and staff the facility. McDonald's will also pay monthly utilities, remain flexible with Student Union operating hours and comply with SF State's vendors policy requiring inside vendors to pay the Student Union 12 percent of their monthly revenues, he said.

Dale Brostrom, executive director of the Hornet Foundation, which supplies food services to Sacramento State University, said his company was not hurt when Burger King opened a franchise on Sacra-



mento State's campus four months ago.

"Although Burger King has gained a large part of the revenue, it has not drastically hurt other

businesses," said Brostrom.

"Students don't eat at Burger King three times a day," he said. "Our business provide students with a choice."

SF State coaches, athletes coping with eligibility rules

By Karen Jeffries

Fact: An SF State athlete must be enrolled in a minimum of 12 units per semester and maintain a grade point average of 2.0 to participate in intercollegiate sports.

Fact: Academic ineligibility forced the university to forfeit the basketball team's 1983-84 National Collegiate Athletic Association Western Regional Championship; four 1984 football victories and one tie, leaving the team winless for the season; and one women's soccer victory.

Fact: The athletic department now checks athletes' academic standing every two weeks instead of once during the fall and twice in the spring semesters, as done previously.

In the wake of these developments, how do coaches, athletic administrators and athletes feel about the new pressure to monitor academic progress?

Eula West, acting director of Health, Physical Education, Recreation and Leisure Studies, said, "Now I know where the problems are and I feel better about what we're doing. I'm not saying that the problems are over, but now we can identify them. As far as I know, the [new] system is working well."

Last month, four baseball players were ruled academically ineligible and not allowed to play in the Gator's opening game because they did not complete the required 24 units in the two previous semesters.

West said she wished there was a way to allow students to carry nine units during the semester they play, but recognizes the athletic conference will not change its rules.

"I would feel better about that," she said. "I don't know of any other student here who has a governing body saying to them that they have to carry 12 units. That's one of the problems."

Greg Warzecka, men's baseball coach, said the athletic department is not completely responsible for eligibility problems.

Honig visits SF State

Bill Honig, California's superintendent of schools will visit SF State Tuesday to promote "Teaching as a Career" in the Student Union's Barbary Coast.

Honig, who earned a master's degree in elementary education at SF State in 1974, plans to meet with students during the question and answer session at 11:30 a.m. and members of the Associated Students at 3:15 p.m.

Blatantly bombastic and boorish beginnings

From page 1

said, the left brain dominates and produces the most conservative, conventional results. "We need the right brain to make fresh connections."

One main point he got from a stress management seminar was to not be afraid of being ridiculous.

"Often an irreverent comment at a tough board meeting can lead to a breakthrough," he said.

The contest has received write-ups in almost every major publication in the country, and Rice has been on CBS Morning News and several live radio shows in other countries.

Last year Penguin Books printed a compilation of the best (?) entries, "It was a Dark and Stormy Night" (available in SF State's bookstore). Several thousand copies are sold nationally each week, Rice said, totaling 30,000 to date. A second edition may appear in the near future. "Perhaps 'Son of It Was a Dark and Stormy Night,'" he said.

Rejected entrants are very proud of their pink slips, said Rice. Dishonorable Mention is awarded to the near-great, with the certificate reading "The pen is mightier than the sword, but in your case the pen is less mighty than the sword."

Rice said the contest has generated a lot of good will, and "has given a lot of people a good time."

"The very brevity of it is worthwhile."

One more gem from the contest: "Staring glumly at the corpse, so



A young girl takes a spin on a Chinese New Year carnival ride in Portsmouth Square.

carelessly, so insultingly, so nakedly tossed on the trash pile behind the administration building, President Henrietta — Mother Hen to her students — wondered painfully what this contretemps would do to her plans for funding advance training in computer programming."

The 1985 deadline for entries is April 15. Send the best of your worst to Bulwer-Lytton Fiction Contest, Dept. of English, San Jose State University, San Jose, CA., 9512.

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Sports

Cagers resting for Regionals



Marc Nadale gets a hold of a Cal Davis Aggie fastball, as the first place Gators took 2 of 3 vs. the Aggies last weekend, and have a weekend series against Cal State Stanislaus beginning tomorrow in Turlock. The two teams return to Maloney Field for a double-header Saturday.

Gator women's basketball coach Maureen Burger sat in her office smiling earlier this week, savoring SF State's qualification for the National Collegiate Athletic Association Division II Western Region playoff.

The sweet taste of her team's 69-68 win over Chico State Friday in the Northern California Athletic Conference championship game was still in her mouth as she clicked off the Gators' accomplishments this season.

"We finished tied for second in the league; we won the conference tournament. Now we're heading for the Western regionals and we'll be listed in the final top 10 poll," she said, tapping the desk with her fist for emphasis.

"I guess you could call it a successful season."

Forgive Burger for gloating a lit-

tle. Just a month ago the Gators were headed for the conference cellar, not a sixth consecutive trip to the Regional playoffs.

After a 2-10 pre-season, SF State was off to a 2-3 start in the NCAC. Since then, the Gators have gone on an 8-3 tear.

Burger said she could see the team jelling as soon as the NCAC season began.

"We started using the same starting five every game when league began," she said. "It gave us a consistent look on offense and let everyone know just what their role was."

Now Burger and her team must wait for the playoff pairings to be announced on March 3.

"No matter who we draw, we'll be playing an outstanding team," Burger said. "But I feel confident. We're playing the best basketball we have all season."



Wholly Toledo



Bob Toledo in 1967.

Bob Toledo didn't look like a football player.

An old game program described him as 5-foot-9 and 160 pounds — tantalizing dimensions to most sack-hungry middle linebackers. The wideness of his shoulder pads narrowed so abruptly at his waist, it seemed a strong breeze could have sent him sprawling.

But one look at Toledo's eyes — dark, piercing, intense — showed he was a leader and a man accustomed to winning.

In 1966 and 1967, the years Toledo quarterbacked SF State's football team, just about everything the San Jose native touched turned to gold — or, more appropriately, touchdowns.

During Toledo's two-year tenure, the Gators won 16 games and lost five. As a senior, he completed 211 passes for 3,513 yards and 45 touchdowns while directing SF State to a National Collegiate Athletic Association Far Western Conference championship and a trip to the Camellia Bowl.

"I was a Doug Flutie type," kidded Toledo, now the offensive coordinator for the University of Oregon.

The 39-year-old's waist grew a little during the past 20 years, as pictures of him roaming Oregon's sideline will attest, but the confidence that marked his quarterbacking is the same.

Gator football Coach Vic Rowen got a taste of that confidence during a game against Humboldt State in Toledo's junior year.

"I wasn't starting," said Toledo. "I was a new junior college transfer and (Rowen) brought me in with us trailing and two minutes left."

"We went the length of the field, scored a touchdown and won the game," he said. "That was like my test of fire."

Toledo and Rowen became good friends and still stay in touch.

"Bob happened to be the right guy in the right place at the right time," said Rowen. "We had a great offensive line and fantastic receivers, and he was the guy who made it all work. He was a tremendous leader."

Toledo's good luck continued when he began coaching. After directing the Riordan High School junior varsity for one year, he stepped in as head coach of the varsity team in 1969 and compiled a 26-5-1 record in four seasons.

He then coached at UC Riverside for three years. While there he came to the attention of new USC Coach John Robinson, who hired Toledo as the defensive secondary coach.

Toledo was on the move again two years later. This time he accepted the head coaching post at the University of Pacific.

Toledo said he has mixed emotions about his three-and-a-half years at UOP.

"We won some games," he said. "We beat Iowa State and South Carolina one year. But we lost some other games we should have won. It was very frustrating."

Toledo was fired in the middle of the 1982 season, but he wasn't out of work long. The University of Oregon hired him the following spring.

"I've always been sort of a hang loose guy," Toledo said about his journeys through the world of college coaching. "I was when I was playing and I am now that I'm coaching. You learn to take things as they come."

Wins are the things that come most to Toledo. They did when he was quarterbacking and they do now that he is coaching.

Asked if he would like to coach professionally some day, Toledo chuckled. "I wouldn't mind giving it a try," he said.

Don't bet against him.

Track: hopes for a quick start

By Betsy Blew

"No longer is San Francisco State going to be trod upon," said Head Track Coach Harry Marra, of the coming track season. "We're going after people...the kids are really fired up and nobody's going to get away without a fight."

Marra said the approximately 60 athletes who make up this season's track team are "the strongest — teamwise — we've had in the history of the school." He has no doubts SF State will be a very competitive team in the Northern California

Athletic Conference. "The bottom line is to be ready for the conference [championships]," Marra said.

Three years ago, when Marra began coaching here, the team placed seventh in the conference. The next year they were sixth and last year fifth.

"Each year the team has improved," said Marra. "This year I expect we'll make a big jump."

Both the men's and women's teams have a healthy mix of returning athletes and new recruits.

One of those returning to the

men's team will be All-American javelin thrower, junior Steve Koel. Marra said "He is as good — if not better — as last year," Marra said. He expects Koel to be a leader on the team, he said.

Also returning is James McClanahan, holder of the school record in the pole vault at 16 feet.

"The men look like they'll give perennial rival, Hayward State, a run for the money. We're going after them," said Marra.

The women's team is also "loaded" with talent said Marra, and he expects them to do very well in the

conference. "We have a group of sprinters that can really compete," he said.

Those sprinters include Jackie Hardman, Gina Owens, Donna Rowe, Beverly Dukes and Stacey Green.

He said sophomore Diane Burger "is the premier distance runner ever to attend State."

Coach Marra expects to go far this season. "Headlines," he said jokingly, "the track team is great."

The team will test their talent against Westmont College Saturday at 11 a.m.

Cahill goes to the mats for a judo team

By Eric Altice

The white pants and jacket of the judoka covering his stocky frame contrasts sharply with the dark purple mat he crouches on.

Suddenly, with precise movements honed from 43 years of practicing judo, he rolls forward on one shoulder and completes the move with his arms and legs making a resounding "whack" against the mat.

Jumping up, Willy Cahill, a U.S. Olympic Judo coach, readjusts the black and gold sash around his jacket and tells his attentive students it is their turn to perform the move.

"Good," he announces as students land in variations of his final position in the matted auditorium near the Student Union. The students lay still as Cahill walks about repositioning their arms and legs to create the perfect form. "Just keep that leg straight. Now go again," he tells them.

Cahill has been involved in judo since he was seven when his father began teaching him the sport. Cahill now owns a judo club in San Bruno, has a sixth degree black belt in judo and an eighth degree black belt in jujitsu. He was an assistant coach for the men's and women's U.S.

Olympic Judo Team last year and is currently head coach of the U.S. Women's Judo Team.

Although he has taught judo at SF State for four years, the university does not have a team. A bemused look came over his face when he talked about the prospects of a judo team here.

The Athletic Department concentrates all of its money on football and basketball, said Cahill. "The people who take judo are also athletes and deserve a chance to compete, too."

William Partlow, director of athletics at SF State, said there is no judo team at the school because "we can't afford the number of teams we have now." While the Athletic department can afford insurance costs for a team, the university is unable to pay for travel costs and other expenses, he said.

However, students at SF State still manage to compete against Bay Area teams by spending their own money, providing their own transportation and entering either individually or as the San Francisco State Judo Club.

The energy Cahill puts out teaching and wrestling with his students makes it difficult to believe he will be 50 in November. He laughs when asked if reaching the half-century

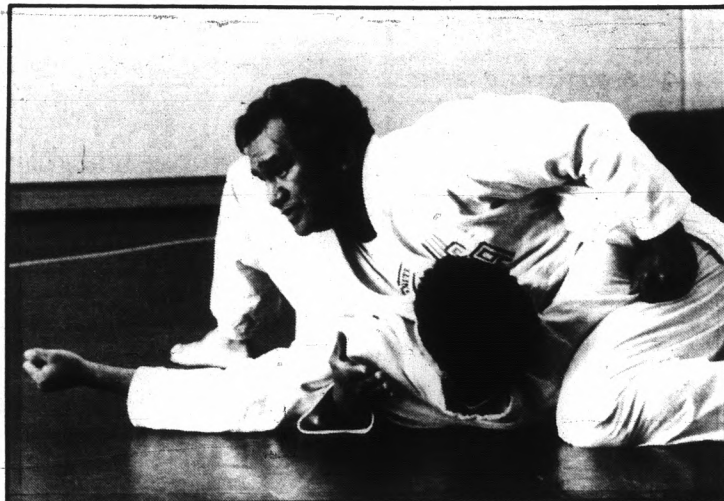
mark is frightening.

"It's just numbers," he said. "Numbers don't make your life."

In the auditorium, Cahill supervises first semester students while

stealing occasional glances at the more experienced students practicing on their own.

"O.K., good. Now do it again. And keep that leg straight."



Judo instructor Willy Cahill explains a move he has applied to Rob Padilla.

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Arts

Weston: A study in contrasts

By Jana Salmon-Heyneman

His fingernails are black as hell, kissed black by the amideol poison. Photographer Brett Weston, 73, uses "old fashioned amideol" to develop his prints. The chemical stains his hands, but "gives the most beautiful blacks."

"He wears it as a badge of honor," said photographer and SF State professor Jack Welpott, Weston's long-time friend.

The photographer is the image of his art.

"I just photograph from the heart," said Weston, second son of photographer great Edward Weston.

He wears a white-buttoned black shirt and smokes an ever-present pipe. Smoke halos his mane of dune-colored hair. Opal eyes peer through the facade of tinted glasses. He looks more like 50 than 73.

Like his black and white prints, Weston is a study in opposites, formal yet warm.

"Only two more," Weston said impatiently, posing for photographs among his more than 50-print exhibit at Vision Gallery on Mission Street. The show, ending March 18, primarily features his recent portfolio "Hawaii, Leaves and Lava."

Hawaii in black and white courts failure except under a master photographer like Weston. His lens penetrates beyond glitz-gaudy colors of tropical plants revealing resonant patterns and rich textures. Through repetition and contrast, Weston illuminates the abstract within the natural.

"I have a real limitation when it



Photography great Brett Weston surrounded by his recent works at Vision Gallery.

By Dan Eloff

tion, sense of light, sense of mystery," he said. "It's mostly a matter of how one sees."

His prints are like abstract expressionist canvases. He sculpts black space to reveal hidden forms. Earlier works use softer forms and tones, while later works cut with razor-edged contrasts. Whether leaf or desert expanse, each image is a universe in itself.

Weston said he works intuitively, "not stylized, rigid." He prefers his art to speak rather than to propagandize, he said.

"He likes fast women, fast cars

Theodore Brett Weston was born Dec. 16, 1911 in Los Angeles. He began to paint and sculpt at age 8. In 1925, he moved with his father from California to Mexico where he began photographing at 14. Weston's first camera was his father's prized 3 1/4-by-4 1/4-inch format Graflex.

In Mexico, Weston knew artists Diego Rivera, Jose Clemente Orozco and David Siqueiros. He also has crossed paths with photographers Alfred Stieglitz, Paul Strand and Ansel Adams.

"Stieglitz was a great innovator,"

his father. When Edward Weston crippled by Parkinson's disease could no longer photograph, Brett printed his father's negatives for Edward's 50th anniversary portfolio in 1952.

"I was just an extension of Dad's hands," he once said.

Great artists cast deep shadows. Weston easily could have drowned in his father's genius, but instead gained recognition as a master photographer before age 40.

"It's been a tough go for him. His father was a great photographer," Welpott said.

"I was (influenced), obviously, and drew away from his influence," Weston said.

"That was a fleeting thing." But blood runs deep. Separate the Westons and you cut King Solomon's biblical child in half. However, it is necessary to unravel shared threads to expose their unique styles. Sensuous classicism runs through Edward Weston's works, but his son's work has a more abstract quality. Still, Weston wears some of his father's marks, including love of 8-by-10 and 11-by-14-inch large format cameras.

"It was a legacy from his father," Welpott said.

From \$15 depression-era portraits to the \$15,000 Hawaii portfolio, Weston has lived by his work. Awarded a Guggenheim fellowship in 1947, Weston lived like a bedouin for three to four years out of a "camera car" panel-truck, photographing the South, the East Coast and the White Sands National Monument in New Mexico.

"I love the desert; the quality of stark beauty, coyotes, rattlesnakes, but there's no water," Weston said.

The Hawaii portfolio is excellent but pales next to the poetic dark expanse of "Dunes and Clouds," 1969; or the black-reed cryptic alphabet spelled in a profoundly still, silver pond in "Reeds and Pond," 1970.

A skeletal tree forebodes the coming of a storm. Clouds gather like soft thunder in the print's background. The tree seems like Eden's last.

"I'm a nonconformist," Brett Weston said.

Robinson Jeffers' Cawdor

Infrangible and lonely, smooth as though cast

Together in one merciless white blade...

— As if too brittle or too clear to Touch!

What words can strangle this deaf moonlight?

Poet Robinson Jeffers was a dear friend of the Westons. Brett said his father and Jeffers often walked together along Carmel Beach.



"Torn Leaf" by Brett Weston.

comes to color. I love it in nature, in painting," Weston once said. "It just doesn't excite me in photography."

His prints are arboreums of black and white, sheened in silver luminescence. Print tones range from iridescent charcoal to maiden-hair blacks, and banshee-brilliant whites to eerie pales. Leaf veins swell as though they were injected with black heroin. Ferns spiral up like conch shells. Lava softens into sensuous rock-flesh wet with silver light.

"It's the light! If a thing's not beautifully lit, you can't photograph it," said Weston.

"Landscapes should be abstract

and slow film," Welpott said.

Weston's life is wide-view and large-format, like his cameras.

Cars he has owned include Porsches, Corvettes, and his prized beauty — a 1923 yellow Packard Phaeton once owned by Greta Garbo. His travels include Baja, Europe and Japan. The women include four wives.

"I was the original dropout," Weston said. "I just couldn't bear regimentation and restrictions."

When Weston's formal education ended with the sixth grade, his real education began. His life reads like one of his favorite books, Antoine de Saint-Exupery's "Wind, Sand and Stars."

A moveable musical feast

By Eric Altice

Trumpet notes sweet as Swiss chocolate, trombone tones rich as English ale and a strong soprano voice as clear as sparkling wine were a prelude to a year long feast of concerts and lectures called "In Search of the Baroque" co-sponsored by the Music, Humanities and Nexa departments.

The events, which began Feb. 19, will celebrate the 300th birthdays of three baroque composers: Johann Sebastian Bach, George Frederic Handel and Domenico Scarlatti.

The performers at the Knuth Hall musical feast included many faculty members. For dessert the student Symphonic Band played Handel's "Royal Fireworks Music" and a piece by Antonio Vivaldi later in McKenna Theatre.

Music professor Alexander Post played four Scarlatti Sonatas on chamber organ. Piercing high notes floated out of the diminutive blue and brown organ, which seemed toy-like next to Post's large frame.



By Mary Glass

Music Professor Alexander Post at the chamber organ.

Of the three composers honored this year, Post said he prefers Bach because Bach composed for the organ more extensively than Handel or Scarlatti.

"Handel's fame comes mostly in the vocal and oratory field," said Post. Scarlatti composed almost exclusively for harpsichord, he said.

Post graduated from the Uni-

versity of Michigan with master's degrees in music composition and organ. After graduating, he came to San Francisco in 1958 to teach at SF State.

Besides the organ recital by Post, other faculty appetizers included Laszlo Varga on cello, Karen Rosenaks' piano recital, Richard Webb playing harpsichord and the singing of soprano Anna Carol Dudley. The highlight of the faculty performance was a rendition of Handel's "Lucretia," with Dudley, Varga and Webb combining their talents.

The faculty performances each had their moments, but they served more to whet the appetite for a performance by the SF State Symphonic Band in McKenna Theatre.

Playing in front of the Band, Caroline Cram and Steven Ernest gave sterling performances in Vivaldi's Concerto for two trumpets.

The symphonic bands' version of Handel's "Royal Fireworks Music" was a suitable and filling end to the celebration of his

birthday. While there were some errors and roughness, overall the performance was strong.

The wine and morsels following the performance were a delicious end to a fine performance. If the rest of the events in "In Search of the Baroque" are as good as this, the search will be fun and fulfilling.

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11:30-1:00 Professor Menachem Elon, Supreme Court Judge: Jewish Heritage in the Jewish State and in Jewish History

4:00-5:00 Dr. Benai Begin: The Significance of the Zionist Revolution

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1st Workshop 11:00-2:00

2nd Workshop 2:10-3:00

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Arts

Alice Walker's new press

By Barbara Cotter

Alice Walker, poet, social activist and novelist, is now a publisher.

"We publish what we love," is the motto of Wild Trees Press, the company she formed with Robert Allen, former editor of the magazine Black Scholar.

More than 200 people filled the Oakland Museum restaurant recently to celebrate the creation of the company and to hear a reading from J. California Cooper, author of Wild Trees' first publication, "A Piece of Mine."

Walker and Allen plan to publish one or two books a year. They started the business because they want to promote good writing, not to make a profit, said Allen. The small press business is a labor of love, he said.

"A Piece of Mine" is the first collection of short stories by Cooper, an Oakland playwright. The 12 stories are written as monologues in which one woman relates the sad or surprising destinies of another woman.

Before Cooper read, she stood in front of the audience, kicked off her sandals and slipped an old flowered



Alice Walker celebrates her new publishing company.

gown over her head. Cooper explained she changes into clothes her characters wear because she has difficulty speaking to a crowd as herself.

"I'm a little bashful and shy," she said.

Then she plunged into her story. First she was the little girl, Xevera, who considers herself homely and

unwanted. Xevera is intensely jealous of her beautiful sister.

"I wished she was dead so many times when we were young cause she was so pretty and I was so ugly. Uncomely, the Bible says. I wished it, but I didn't mean it," Xevera says.

Cooper's posture and voice changed as she became the adult

Xevera who sees how her sister's beauty becomes her downfall. Xevera suffers as she watches her sister slowly destroyed, first by the men who abuse her and then by her drinking.

"Oh my sister, my Zalina, how I hurt for you," she says.

After Zalina dies, Xevera resolves to warn others about her sister's tragedy.

In the introduction to "A Piece of Mine," Walker explains the significance of the role of a sister or friend who compassionately witnesses and shares another's life.

"This bonding between women comes partly through a natural affinity two women may feel, but beyond their mutual liking is a sense of the oppressed role of women in society. Bearing witness is a form of resistance to this role."

Publishing is a natural step for Walker, who won the Pulitzer Prize in 1983 for "The Color Purple," said Belvie Rooks, publicist for Wild Trees. Walker is a major literary figure and wants to have her influence felt as a publisher as well as a writer, Rooks said.

Film reviews

Teen love and the Beach Boys

By Philip Liborio Gangi

Finally, a film that treats teen-age love with respect, intelligence and humor without relying on the cheap sex so common in current films.

"The Sure Thing," opening tomorrow at the Northpoint Theater, begins like another teen exploitation film but quickly changes to a hip, romantic comedy.

In his second film to date (his first being last year's novelty hit, "Spinal Tap") director Rob Reiner has come up with a winner.

It is the story of Ivy Leaguer Walter "Gib" Gibson, a wild and crazy freshman who is more concerned with "making it" than with true love. He has a crush on Alison Brady, a studious, straight-laced all-American type. Reluctantly, she dates him but is too uptight to enjoy herself.

The fun begins when Gib accepts a winter break invitation to Los

Angeles from a high school buddy to check out a girl who is a "sure thing." Gib is also planning to visit her boyfriend in Los Angeles. Unwittingly they both sign up for the same car pool to California. After a series of misadventures Alison surprisingly finds herself growing quite fond of Gib.

John Cusack and Daphne Zuniga as Gib and Alison radiate a charisma comparable to that of Tracy and Hepburn.

In an interview last week, Zuniga, a San Francisco native, said about her role: "I really identified with Alison. It was also one of the only roles I've had where the character went through such a major change."

The joy of watching her performance was her subtle change in character.

With his keen sense of comic timing, this tale of love winning out over lust proves again that Rob

Reiner is on his way to becoming one of today's top comedy directors. Watch out Carl.

★ ★ ★
"The Beach Boys: An American Band," a new documentary opening tomorrow at the Castro Theatre,



Daphne Zuniga, co-star of "The Sure Thing."

has over 40 non-stop hit tunes of one of the oldest rock and roll bands in America, plus a little bit more.

Filmmaker Malcom Leo chronicles their 24-year history with many old movie and television clips and recent interviews.

Because of an abundance of early tunes, the beginning of the film drags.

The clips from television classics such as "The Ed Sullivan Show," "Shindig," and "The Red Skelton Show" could have been quite intriguing, but because they are not identified while on the screen they are unappreciated.

However, the film comes alive in the second half.

The changing style of rock music in the late 1960s forced the Beach Boys to either change their style or face extinction. The visual change from quick pop songs to experimental progressive tunes is stunning. The concert footage from their 1969 shows in Czechoslovakia is exciting.

The drug problems of Brian and Dennis Wilson, and Dennis' death, are handled honestly and sincerely. The scenes with Reagan at the White House and of the James Watt controversy, in which Watt refused to let the Beach Boys play in a Fourth of July concert at the Capitol Mall, add a historical perspective.

One of the joys of the film is its stereo sound quality because the soundtrack is taken from the original master tapes instead of from albums.

If they can get through the first half, Beach Boy fans should be delighted and, hopefully, some new fans, too.

Court sketches illustrate an era

By Glenda Smith

"The people were helpless. The doors were blocked and they (the police) beat people with these huge weighted batons. It was horrible to witness," said artist Rosalie Ritz.

She was referring to an Aug. 26, 1971, sketch of a melee in a courtroom — the first day of the Soledad Brothers' trial.

Her display, "Justice on Trial: A Court Artist's Retrospective," is on the first floor of the SF State library.

The crayon and felt pen drawings illustrate tumultuous court cases of the 1960s and 1970s. Feelings of immediacy and drama exude from her graphic, sometimes frantic portrayals torn from a sketchbook.

Ritz covered the Angela Davis trial, a highly publicized case. Davis teaches Women, Class and Race and History of Afro-American Women, at SF State.

She was acquitted of kidnapping charges and conspiracy in the murder of a Marin County judge. She was not present at the shootout when the judge was killed. The crimes were committed during an attempt to ransom hostages allegedly in return for the freedom of three Soledad convicts.

Ritz also sketched the Patty Hearst trial and the Pentagon papers trial.

She worked as a reporter and sketch artist for the Washington Post, the Associated Press and for CBS. She covered many major trials beginning with the Army-McCarthy hearings in the early 1950s.

Her specialty was sketching people spontaneously and "when a person's reactions are bigger than life," she said.

Ritz pioneered the art of court-

room drawing and helped establish the right of courtroom artists to keep their drawings. Now she lives in Solano County and is writing a novel.

Other sketches in the exhibit include: Huey Newton, the Black Panther party's minister of defense who was accused of murdering an Oakland policeman in 1968; mass murderer John Linley Frazier; Inez Garcia, who killed a man who held her down while another man raped her; George Jackson and other Soledad prisoners connected with Angela Davis' case.

Courtroom artistry has diminished since television cameras were permitted in state courts. Cameras are still prohibited, however, in federal courts.

Although Ritz is no longer drawing, she expressed concern about the drastic change in television news coverage.

"Sometimes my drawings would appear on the screen for about 10 minutes," she said, and they were accompanied by an in-depth explanation.

"Now, they only flash a picture on the screen. They say this person is on trial, but they don't cover the issue."

The exhibit, sponsored by SF State's library and the Black Studies department in honor of Black History Month, ends tomorrow.

'Lust' film free today

"Lust in the Dust" will be shown today in the Barbary Coast at 4 and 7 p.m. Sponsored by AS Performing Arts.

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Backwords

救人濟世

Herbs can heal the world

By Bruce Williams

Warning: Vicki Chang's "friends" may be hazardous to your health.

But with a proper introduction from her, they could also help you feel better, achieve more and even live longer.

Chang, an herbalist and certified acupuncturist, works with traditional Chinese remedies, including snakes, lizards and poke berries. She said each one can be considered a "friend" or a foe.

"Herbs have distinct personalities — just like people," she said. "Each herb has its own effect, yet they also interact differently with each other."

The art of prescribing herbal remedies is like planning a party, Chang said. "If you invite Joe, he will have a vastly different effect on the party than Susie would."

She is one of 1,137 certified acupuncturists working in California who pierce patients with needles and prescribe herbal remedies to relieve pain and treat virtually any ailment.

She said the term "acupuncture" is misleading and simplistic, because its Chinese translation, "jam gauh," actually means "needle and herb."

Using herbs and needles to heal may not seem unusual to many SF State students. For the past eight years, SF State has been the only public college in the nation to offer classes in traditional Chinese herbology and medicine.

Angela Wu, a certified acupuncturist and teacher of three Chinese medicine courses offered at the university, said her classes are "demanding, but not difficult. Often, the hardest part is explaining Eastern philosophy to students," said Wu, who has a doctorate in Chinese philosophy.

According to Chinese medical theory, illness occurs when the body's energy becomes imbalanced, resulting in an excess of Yin or Yang within an individual. Yin and Yang is a Chinese philosophy that seeks a balance between opposites.

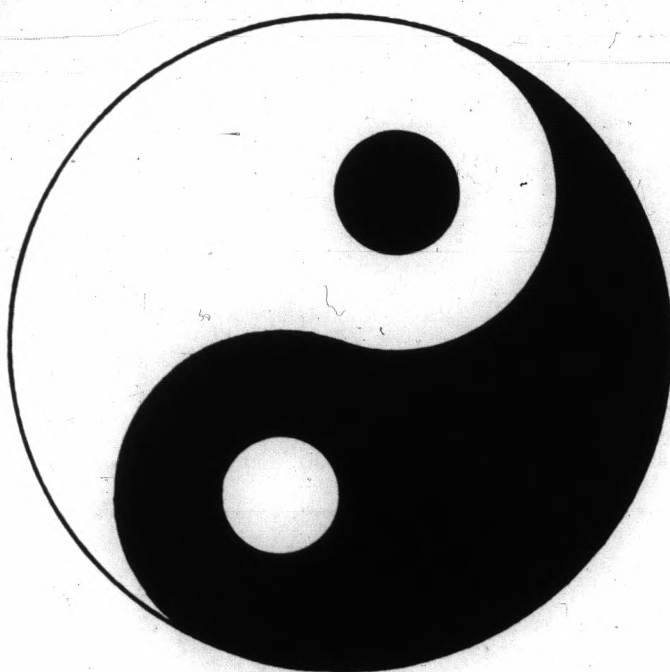
If the Yin — associated with cold, passiveness, earth and winter — dominates the body, patients seem weak, exhausted and debilitated. If the Yang — associated with heat, strength, summer and the sun — dominates the body, patients may appear irritable and excited, breathe heavily and have a fever.

Herbalists choose from more than 5,000 herbs and many animal and mineral substances when prescribing

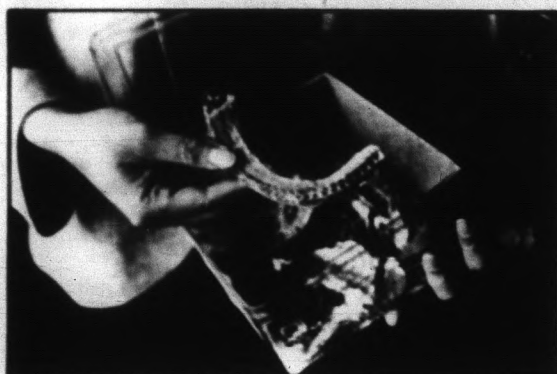


Mr. Po of the North-South China Herb Company, Inc. fills herbal prescriptions by tradition.

Below: The Yin and Yang symbol of balancing energies.



Photos by Mary F. Calvert



A snake, "friendly" to arthritis sufferers.

ing treatments. "The function of the herbs is to ease the imbalance of the body," said Chang.

Wu said she tries to teach students how to channel their energy to "flow better with the energy of the universe."

"The Western tendency is to want things instantly, while the Eastern approach focuses on experiencing a process. What one does is not as important as how one does it," she said.

Wu's students also learn how to diagnose illnesses using the methods of ancient Chinese healers.

Astute observation is crucial when acupuncturists diagnose illnesses, Wu said. "You must notice how shiny the patient's hair is, their complexion and eye color, as well as any smells the patient gives off."

After a detailed interview to learn the patient's



Chinese traditions are found on both sides of the counter at this North Beach herb shop.



Above: Stretched and dried lizards are used for treating asthma.

Below: Implanting a needle to help balance the body's energy flow.

medical history and to assess how they feel, the final and most mysterious facet of Chinese diagnosis takes place: taking the patient's pulse.

By feeling a patient's pulse, Chinese medicine practitioners claim they can diagnose each organ of the body and sense any imbalance of Yin and Yang.

There are 28 different qualities a pulse can reflect, and each one has a specific metaphor to identify it, said Chang.

"A pulse that feels like a tightly-strung bow string indicates an imbalance of the liver. Another type of imbalance is indicated by a pulse which feels like

pearls sliding on a slick tray," she said.

Mary Thayer, an SF State nutrition major who took one of the Chinese medicine courses, said she was intrigued by the way the ancient Chinese healers developed their techniques thousands of years ago.

"When people lived off the land, they were more in touch with the earth, and they learned about herbs and the acupuncture points by observation, accidents, intuition and dietary experience," she said.

"Herbs go hand in hand with acupuncture to speed up the healing process" and all foods are considered drugs by traditional Chinese physicians, said Thayer.

She said she is more satisfied with acupuncture treatments than most Western medical techniques because Chinese diagnosis includes identifying the ultimate cause of a condition rather than merely assessing one's symptoms.

Preventative medicine has always been important in Chinese medicine, said Wu. "It is a tradition in China to pay a doctor only when the patient is healthy — if a person gets ill, their doctor is no longer paid."

According to a report by one of Wu's students, at least 50 plants grow on campus that can be used for healing.

A big boom in the business of selling herbal remedies occurred during the past five years, said Wu. But, she warned, "Although people who work in the stores are helpful, I recommend that people consult with a professional herbalist because a little information can be a dangerous thing."

Students who complete her herbology class can diagnose some ailments and treat themselves with herbs but, she said, they will also recognize when they need to consult with an expert.

Acquiring herbs, which come almost exclusively from mainland China, can be a very involved process for professional herbalists.

Chang said, "A plant grown in one province of China will have a vastly different potency than the same plant raised in a different area."

Wu agreed, and said the season when an herb is harvested and the way it is processed is also crucial, which makes choosing any herbal remedy a complex matter.

"There are several varieties of ginseng alone," said Wu. Throughout the Orient the ginseng plant is known by many names, including Long Life Root, Divine Herb, Man-Plant and Promise of Immortality.

Available in capsules, fluid extracts, tea bags and powdered form, ginseng is considered most powerful

if the root resembles a human body. Many people claim the root has miraculous powers to increase energy, sharpen vision, improve hearing, restore vitality and prolong life.

Chang said elderly people in China carry pieces of ginseng for emergency energy in case they collapse when they are alone.

Determining which part of a plant can be used for specific illnesses can also be complicated.

"I prescribe the top part of the angelica root for headaches, but I use the bottom of the root for hemorrhoids," said Wu.

Confounding even the most intrepid herbalists who seek the best herbal remedies is the fact that many traditional Chinese herbalists keep their most potent remedies a secret.

"Many of the greatest herbalists died without revealing their secret herbal remedies," said Wu.

Wu said she has her own herbal secrets, but only keeps them from students who are not experienced enough to use those secrets wisely.

In California, a new law requires insurance companies to help pay for acupuncture treatments. Most acupuncturists accept Medi-Cal patients, although the maximum payment for a treatment is \$12. The cost of herbs are not reimbursed by Medi-Cal.

Wu, chairperson of the Education Subcommittee of the California Acupuncture Examining Board, said, "Most patients spend around \$6 to \$8 for herbs, which come in the form of pills, powders, pastes, teas or liquids."

Calligraphy by Prof. Edith Yang

Yin and Yang by Tom Borroneo



THE MOVIE

M A G A Z I N E

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VOL. III, NO. 2

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Collects on a Dream

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THE MOVIE

M A G A Z I N E



4

COVER

Cher takes her acting seriously — and her kissing, too. Shown here with *Sam Elliot*, her rugged co-star in the new film *Mask*, *Cher* is building on her serious reputation from *Come Back to the Five and Dime*, *Jimmy Dean*, *Jimmy Dean* and *Silkwood*. Page 4.

FACES

Eric Stoltz has a brand new look; *John Candy* has a million of them. Page 6.



8

INTERVIEW

He's been unforgettable in major flicks ranging from *Annie Hall* to *The Big Chill*. Now *Jeff Goldblum* is gambling his talents on a lead romantic role. Page 8.

DIRECTORS

A director gets to sit in interesting places — like the captain's chair of a multi-million-dollar movie shoot. While *Peter Bogdanovich* (*The Last Picture Show*) aims for the heart, *Walter Hill* (*48 HRS.*) and *Jeff Kanew* (*Revenge of the Nerds*) aim for the funny bone. Pages 10 and 11.



10

BEHIND THE SCENES

Actor *Anthony Edwards* busts free of *Revenge of the Nerds* typecasting, becomes a Paris lover and a Berlin spy for a new film called *Gotcha*. He's a happy guy. Page 13. Berlin gets the Hollywood touch and college students get away with murder. Page 14.

COMING SOON

Highlights and delights of our next issue include *Chevy Chase*. Page 14.

Apologia

A byline was omitted from last issue's interview with *Sting*. The writer was *Anthony DeCurtis*.



13

DAVID ALEXANDER

Publisher JOANNE SANFILIPPO Editor BYRON LAURSEN Contributing Editors ALAN KARP JIMMY SUMMERS Creative Director CHIP JONES Art Directors HORTENSIA CHU MOLLY RUTTAN Production Assistants ANN BOBCO JOCEY KHAYAT PAUL SNYDER Circulation Supervisor ROXANNE PADILLA Assistant to the Publisher NANCY JONES Advertising Offices New York 134 Lexington Ave. 3rd Fl. N.Y.C. N.Y. 10016 (212) 696-0994 Vice-President National Sales and Marketing LARRY SMUCKLER Account Executive NICHOLAS IOVANNA Los Angeles 1680 N. Vine, Suite 900 Hollywood, CA 90028 (213) 462-7175 Director of National Sales HARRY SHERMAN Chicago 152 Huron St. Chicago, IL 60610 (312) 751-1768 Mid-West Sales Manager JACKIE PETCHENIK Detroit Publisher's Representative MARTIN TOOHEY (313) 643-7797 Atlanta Publisher's Representatives HERB SCHMITT SUSAN McBRIDE (404) 441-0946 1985 *Alan Weston Publishing*, a division of Alan Weston Communications, Inc. corporate offices—1680 North Vine, Suite 900, Hollywood, CA 90028 Richard J. Kreuz, President and Chief Executive Officer Jeff Dickey, President of Sales and Marketing Randy Achee, President of Business Development All rights reserved. Some material herein used with permission of their copyright owner, Universal City Studios, Inc. Letters become the property of the publisher and may be edited. Publisher assumes no responsibility for unsolicited manuscripts. Published three times during the year. Annual subscription rate is \$3.00. To order subscription or notify change of address, write THE MOVIE MAGAZINE (1680 North Vine, Suite 900, Hollywood, CA 90028).

Cher

Tender Moments with a Motorcycle Mama

Cherilyn Sarkasian was a very shy girl, with large brown eyes. By age twelve, she had perfected the form of an autograph — Cher — that she, when she grew up and became an actress, would graciously give to fans. By sixteen she left home, still dreaming of being an actress. At nineteen she was half of a singing team, Sonny and Cher, which sold four million copies of its first record. In due time she owned a 31-room Beverly Hills mansion with a thousand gowns in its closets. She still wanted to be an actress. Instead, she had more million-selling records, a silly hit of a television series and a few seasons prancing Las Vegas stages in gauze and beads. "You see," Cher says, "the reason it took me so long to become an actress was that people could only see my comedic side."

Cher is definitely an actress now, with an Oscar nomination to verify what fans and critics have felt about her complex, yet natural performances in *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* and in *Silkwood*. "I feel freer now than I've ever been," Cher told a reporter after her role in *Silkwood*, in which she appeared without makeup and with disheveled hair and baggy, mannish clothing. After the 18-gowns-per-show glamor, the gilded G-string, breastplates and headdress tawdriness, it was like an atonement.

Her third serious role is the new Peter Bogdanovich movie, *Mask*, which is scheduled to open in late March. Cher steps ahead with a more active sort of a

character than *Silkwood*'s Dolly Pelliker, as the motorcycle madonna Rusty Dennis. At the same time, she retrenches to a sensitive-but-tough persona that dates all the way back to the pop records she made as a teenager. Rusty is a woman who has chosen to be an outsider, to be tough, because she's a very vulnerable girl within. It's a role that fits Cher like a glove.

"When Anna (Anna Hamilton Phelan, *Mask*'s screenwriter) started writing the

ment, an amazingly positive sense of himself and what he could accomplish. One of the things Cher did to prepare for the role was to meet the woman who had already lived the part.

"When I met Rusty," Cher says, "I really didn't ask her about who she was because I think that the best way to find out about someone is to ask them how they feel about everything else. She's just like one big dichotomy — and a real strange combination. Like, she's taken a



Sam Elliott and Cher

script," Cher relates, "she said she had this really strange impulse and she went down to the Beverly Cineplex (a Los Angeles theatre) to see *Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean* and then she came home, got an eight by ten glossy of me, put it up on the wall and started writing it with me in mind."

The real Rusty Dennis mothered a son who suffered from a disfiguring disease but had, with his mother's encourage-

ment, a lot of drugs and she hangs out with bikers, but yet she's very metaphysical."

Cher peppers her conversation with such phrases as "like," "cool" and "hip." Talking to her is like talking to an old friend. At 38, now fulfilling that long-held wish to be an actress, she seems to have put a lot of insecurity behind her. With her singing partner Sonny Bono, Cher was pliant, taking near total direction from her show-biz experienced man. With her doe eyes, straight, long hair and Sunset Strip bellbottom fash-

ions, she was the perfect commercial realization of a Sixties hippie girl. Later, on her own again, she tried for film roles and couldn't get taken seriously. Then came the Vegas act, a short-lived shot at disco queen stardom, a black leather-imaged rock band. "People regarded me as a clothes hanger more than an entertainer," she opined to a reporter. Yet the image kept her alive and she kept the image alive. She was famous for being popular — or perhaps vice-versa — but she wasn't considered a talent.

Seeing rock singer Linda Ronstadt break loose of her own blue-jeaned image by essaying a lead role in the Joseph Papp production of Gilbert and Sullivan's *The Pirates of Penzance*, Cher found the courage to try Cherilyn Sarkasian's dream once more. She took a New York apartment and approached Papp for an audition. He asked, bluntly, how in the world he was to know whether she had any talent, considering the "junk" she had been in previously. But she won an audition and a pivotal role in Papp's production of *Jimmy Dean*. When Altman made the film he kept her in the role, and when director Mike Nichols saw her performance he asked her on the spot to be in *Silkwood*.

Ironically, Nichols had turned Cher down for a part almost ten years earlier. This time he was so eager to place her in his film that he deliberately withheld the fact that Cher was to play a lesbian with a decidedly un-put-together look. Cher was afraid of going cold turkey on cosmetics, but even more fearful of acting alongside Meryl Streep. The payoff came in great reviews and ever more respectful attention from filmmakers.

"I got the script of *Mask* last December along with this really wonderful letter from [producer] Marty Starger saying that they [Starger and director Peter Bogdanovich] wanted me for the movie and that they hoped I liked the script as much as they did.

"So I went upstairs and started to read it and when I got about halfway through I was so upset that I went right to the ending, and I was, like, a mess. Then I went back to the middle, finished it, and I mean, I was hysterical. I cried and I cried and I cried. From the moment I read it, it just seemed very real."

Audiences may very likely share some of those copious emotions. *Mask* is an affecting tale about personal struggle, all the more impactful for being based on fact. Plenty of the film's impact also rides on how true to the tough-sensitive



Once a song-and-dance girl, Cher has evolved a complex screen presence.

character Cher is. Within limits, Bogdanovich gave her rein to improvise elements of Rusty Dennis.

"I don't really like being directed that much," Cher confesses. "I like having a certain amount of freedom with which to work. Peter tells you exactly what to do and you listen to it and then you do what

"I like having a certain amount of freedom."

you want to do. And I figured out how to work with him — he gives you line readings and then you go and do it the way you want to. And if it's as good as or better than what he expected, he'll let you do it your own way."

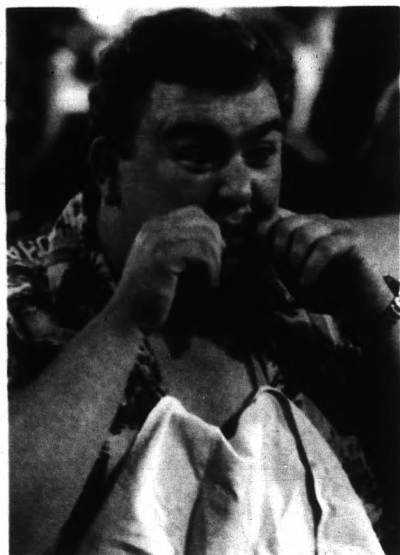
In other words, Cherilyn Sarkasian found out how to get her wish. Meryl Streep has publicly lauded Cher as "an

instinctive actress" possessing "rare honesty." For the time being, Cher says, she will wait for the reaction to *Mask* before sketching her next career move, as she did after *Silkwood*.

At one point during the making of *Mask*, Cher paid Sam Elliott — her on-screen boyfriend — a compliment about being rather excellent for an actor who isn't too famous. "I had never heard of him," Cher says, laughing. "But he was fabulous and I said to him, 'Sam, how come people haven't had the chance to see how fabulous you are?' And he said to me, 'How come it took you so long?'"

Now that Cher is making her mark as a serious actress, filmmakers are starting to wonder why it took them so long to sense her potential. At least, now that the actress dream has become a reality, she has arrived with her autograph already perfected. ■

Candy is Dandy



John Candy eats up another plum role.

Like *Saturday Night Live* before it, the insanely funny television series SCTV trained, polished and launched an impressive quota of film stars, including Rick Moranis (*Strange Brew*, *Ghostbusters*, *Streets of Fire*), Dave Thomas (*Strange Brew*) and Eugene Levy (*Splash*, *Ghostbusters*). But John Candy may wind up the most visible of this SCTV-bred comedy crop — as much for the bulk of his rotund 6'3" physique as for the quantity of plum comic roles he's asked to play.

A veteran of 1941, *Stripes*, *The Blues Brothers*, *Splash* and *National Lampoon's Vacation*, Candy doesn't even have to wait for the new roles to materialize. As a two-time Emmy winner for his SCTV writing skills, Candy can create new characters seemingly as fast as the cameras can record them. His impersonation of opera great Luciano Pavarotti for an SCTV spoof of *The Godfather* was so accurate, Italian extras hired for the scene broke into applause. He is also deadly funny as Orson Welles, the outrageous transvestite Divine, Tip O'Neill and even (with trick camera assistance) as the dwarf Herve Villechaze from *Fantasy Island*.

Candy's newest exposure includes a film part alongside megastar Richard Pryor and a cable TV special, *Yosh*

Shmenge comes back to life for an HBO special called *The Last Polka*, alongside brother Stan Shmenge and the many regular guests of their musical offering for homesick Lutomian immigrants; on the larger screen, Candy puts his frame behind home plate as the catcher on a small town, semi-pro baseball outfit. He's Richard Pryor's best friend on the squad and his main accomplice as Pryor — the heir to millions of dollars in Universal's contemporary version of the timeless *Breaster's Millions* — has to go on a spending marathon to prove he's worthy to inherit an even more sizeable fortune.

It's a stalwart second banana role, the type of thing that Candy already fulfilled alongside Tom Hanks in *Splash*. Beyond *Breaster's Millions* and *The Last Polka*, Candy hasn't announced specific new plans. However, Disney Studios announced last spring that they had signed Candy to produce three movies. The contract allows him freedom to appear in productions for other studios and gives Candy some of the clout enjoyed by other people — including Eddie Murphy, Richard Pryor and Michael Keaton — with similar production deals. It's fairly certain, however, that Candy will stick with comedy. "I'm still a little nervous about doing drama," he admits. ■

ERIC STOLTZ' New Face

In *The Wild Life* and *Fast Times at Ridgemont High*, two recent teen-oriented comedies, Eric Stoltz comes off as your typical fun-loving American youth, chasing girls and cavorting with rowdy guys like Chris and Sean Penn.

But once you've seen *Mask*, director Peter Bogdanovich's first film in nearly four years, set for a late March opening, it's highly unlikely that you'll ever think of Eric Stoltz in the same way again. For the entire movie, Stoltz' handsome face is encased in 20 pounds of all-concealing makeup as he plays Rocky Dennis, the victim of a rare disfiguring disease called craniodiaphyseal dysplasia.

"The movie is about a relationship between a mother and a son," Stoltz says, "and how they deal with their respective problems — hers with drugs and mine with my disease. What really got me was the raw emotion of the script."

"At the final audition, Bogdanovich made me put pantyhose over my face with holes in the mouth and through the eyes — it was a pretty interesting audition."

Once the actual shooting started, Stoltz was faced with a rather grueling off-screen challenge. "Every day," he recalls, "I had to spend about three-and-a-half to four hours in the makeup chair. On some days it went up to seven and eight hours. We were shooting in the summer and the makeup was just like wearing several ski masks all at once."

Bogdanovich, for one, thinks Stoltz' effort was worthwhile. "He had to project everything through his eyes," the director says. "I can't emphasize his achievement in this film enough."

Stoltz studied acting for two years at USC. "I became disillusioned with the academic approach, though," he says. Leaving school, he first sought roles in a number of plays.

"I've been studying at the Loft Studio and privately I have a coach who helped me out a great deal on *Mask*," Stoltz says.

Next in the 22-year-old's career is a recently completed European production called *Emerald*, costarring Ed Harris (*The Right Stuff*, *Places in the Heart*) and Max Von Sydow. ■

Eric Stoltz: a face full of makeup, a script full of raw emotion



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Because time goes by.

Jeff Goldblum



Into the Night Marks First Lead Role

Some actors get inside their roles: Jeff Goldblum prefers to ride on top. Whether he's playing "New Jersey," the doctor-turned adventurer of *Buckaroo Banzai*, the seasick NASA aide of *The Right Stuff* or the cynical writer of puff pieces for *People* magazine in *The Big Chill*, a big part of each character is Goldblum's own distinctive self. It's no easy self to define: vulnerable and manipulative all at once, manic, charming and gifted with split-second timing. Combine those criss-crossing attributes with lanky height and a nervously charged voice and you understand why Goldblum (pronounced Goldbloom) could never be one of those actors who fades into a part, submerging their off-screen personality. Thus far, Goldblum has lent his presence to supporting parts and cameos. Now, with the upcoming John Landis film called *Into the Night*, opening in March, he steps into a leading role.

"They're calling it a 'dangerous romance,'" says Goldblum, flashing a furtive smirk, "so I guess I'm the dangerous romantic lead."

"I play a man who has come to a dead end in his life. I cross paths with an attractive young woman. She's in the middle of troubles involving high financial stakes."

Mixed into the plot are several surprise-choice cameos and bit parts: performers David Bowie and Dan Aykroyd, directors Paul Mazursky (*Moscow on the Hudson*), Lawrence Kasdan (*The Big Chill*), Roger Vadim (*Barbarella*), David Cronenberg (*Scanners*), Jonathan Demme (*Melvin and Howard*) and Richard Franklin (*Psycho II*).

Goldblum, 32, chose an acting career while in high school, but kept that plan secret. Bypassing college, he left his Pittsburgh home for New York to study acting, soon winning an apprenticeship

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A year later, Goldblum's height won him a minor role as a guard in a Joseph Papp Central Park production of *Two Gentlemen of Verona*. When the show moved to Broadway, Goldblum moved with it.

Weather dictated his next break. In 1973, Goldblum was in the stage comedy *El Grande de Coca Cola*. Director Robert Altman, then at a career peak following *M.A.S.H.* and *McCabe and Mrs. Miller*, caught a performance and liked what he saw in the rangy character actor. "He had only come in the theatre to escape a blizzard," says Goldblum. Whatever the reason, Altman offered him small roles in *California Split* and *Nashville*.

There followed a number of bit parts, each increasingly larger and juicier. In *Next Stop Greenwich Village* he was a keyed-up actor who, awaiting a tryout, imagines so intensely that he'll be rejected that he storms out of the room in a fine froth. In *Between the Lines* he was a rock critic for an underground Boston newspaper who sold his freebie albums and gave lectures entitled "Whither Rock and Roll" to gullible coeds in order to squeak by without working. For the 1979 version of *Invasion of the Body snatchers* he played a mud-bath proprietor. In *Annie Hall* he was on screen for a few memorable moments as a California partygoer who phones his guru because he's forgotten his mantra. A short-lived TV series, *Ten-speed and Brownshoe*, in which he costarred with Ben Vereen, also added to Goldblum's reputation.

But his appearance in Lawrence Kasdan's bittersweet comedy *The Big Chill* boosted Goldblum several notches above the cult status he had been attaining. As a once-radical journalist now successfully employed as a gossip-mongering hack, Goldblum was a standout among a cast that seemed to include nearly every talented actor (William Hurt, Kevin Kline, Mary Kay Place, Glenn Close, JoBeth Williams) of the baby-boomer generation. Goldblum's part represented an irony and disappointment felt by many of the generation. As *The Big Chill* went on to become an unqualified box office success, Kasdan gave major credit to Goldblum's "comic genius."

Next came another of those deceptively small appearances that end up being a moviegoer's dominant memory. In *The Adventures of Buckaroo Banzai* he played brain surgeon Sidney Zwiibel, who dons oversized cowboy gear, renames

DAVID ALEXANDER



▲ **With *Into the Night* co-star Michelle Pfeiffer, a dangerous romantic lead.**

▲ **In *The Big Chill*, an ex-radical, laced with irony.**

himself "New Jersey," and joins a comic book-style crimefighting army.

Goldblum then returned to television as comedian Ernie Kovacs in the docudrama *Between the Laughs*. Kovacs, who experimented boldly in his early Fifties comedy show, is thought by many to have been a genius.

"He was much adored," says Goldblum, "and there's a group of people who really worship him. Taking on that character was a real challenge."

Now comes *Into the Night*, written by Ron Koslow. Goldblum's first movie to call his own. After supporting the likes of Donald Sutherland, Sam Shepard and Peter Weller, it's the tall, intense guy's turn to be that "dangerous romantic lead."

For this major career step, Goldblum enjoys powerful help behind the camera. *Into the Night's* director is John Landis, who has also directed *Trading Places*, *Animal House* and *The Blues Brothers*.

"I think he's great," says Goldblum. "He has the best kind of enthusiasm for work and it's infectious. He's great fun to work with." ■

***The Big Chill*
boosted Goldblum
above cult status.**



Peter Bogdanovich

Aims for the Heart

Saint Jack [the titular character in Bogdanovich's ninth feature film], for example, is a pimp, yet he does something noble that even a President wouldn't do. *They All Laughed* is all about appearances, as are *Daisy Miller* and *Paper Moon*. So *Mask* goes right to the heart of a lot of things that interest me."

Bogdanovich is also linked to the theme of appearances by his tragic love affair with former Playboy Playmate of the Year, Dorothy Stratten. In fact, the main reason that the director has not made a film since *They All Laughed* (which co-starred Stratten in 1980), is that he's spent the better part of the last four years writing *The Killing of the Unicorn: Dorothy Stratten (1960-1980)*.

"If you read the book you'll see that *Mask* has an element that even relates to Dorothy's story," says Bogdanovich. "She was fascinated by *The Elephant Man* — the play — because she identified with him. You see, in many ways, beauty is just as much a barrier to communication as ugliness is. And so is notoriety, and so is celebrity, and so is fame and so is money."

Asked what he thought of *Star 80*, the Bob Fosse film loosely based on Stratten's life, Bogdanovich raises the pitch of his voice: "*Star 80* is badly made and has

nothing whatsoever to do with what happened."

Bogdanovich is equally candid in assessing his own body of work. "There are two pictures that I think are poorly executed — for a variety of reasons — and those are *At Long Last Love* and *Nickelodeon*."

He expresses affection for *The Last Picture Show*, *What's Up Doc?*, *Paper Moon* and *Daisy Miller*, but Bogdanovich feels that *Saint Jack* and *They All Laughed* are probably his two best films. "*Saint Jack* and *They All Laughed* were also more ambitious than the others," says the director, "as well as being somewhat more complicated and difficult to make."

In terms of difficulty and complications, Bogdanovich ranks *Mask* right up there at the top of his list. "Getting the makeup right was a real challenge — especially in color — so we did ten or twelve tests and it underwent many many changes because we wanted the boy's face to look just like the real character's face. And you know what? When the real boy's mother came on the set and saw Eric [Stoltz] she said: 'He looks like Rocky, but even more important, he acts like Rocky' — which was really quite something." ■

Peter Bogdanovich sits in the library of his sumptuous Bel Air digs. A 45-year-old filmmaker who won instant acclaim in 1971 for *The Last Picture Show*, Bogdanovich re-lights his cigar and reveals why, after four years of not filming, he chose a project called *Mask*.

"It's a very touching, true story," says Bogdanovich, "which deals with some simple things that are very important to me — outside appearances, courage, love and death. Particularly outside appearances, because I think that one of the biggest problems we've got in society is the way that people judge things from external evidence."

"It's a theme," the director continues, "that runs through a lot of my work."

Walter Hill

Aims for Laughter

Imagine trying to spend \$30 million in 30 days — without acquiring any assets. Think you could do it? Bet you wouldn't mind trying. That's the infallible premise of Walter Hill's new comedy, *Brewster's Millions*, which stars Richard Pryor and John Candy.

Actually, the word "new" should probably be put in quotation marks. *Brewster's Millions* has been filmed six times before, under different titles, the first a silent version which starred Fatty Arbuckle in 1914. Script for the current version came from the writing team responsible for the Eddie Murphy smash *Trading Places*, Timothy Harris and Herschel Weingrod.

How does such an oft-told tale keep its

perennial appeal? Director Walter Hill, best known for his gangland films like *48 HRS.* and *Streets of Fire*, describes *Brewster's Millions* as "an attempt to plug into that universal fantasy of getting rich quick, which of course, like most things, is never quite that simple. It's probably been around so long," says Hill, "because there's something really fascinating about the notion of falling into sudden wealth due to some long lost relative."

Then, too, as Hill notes, "What's kind of funny about the whole situation is that you have to spend a lot of money in order to get really rich."

What's really rich? All previous versions of the film found Monty Brewster

having to squander \$1 million in 30 days. In Hill's remake, Brewster (Richard Pryor) has to spend \$30 million in the same period of time in order to inherit \$300 million. Times (and inflation rates) have changed. Moreover, as Hill tells it, the real tough part of Monty Brewster's task is that "spending \$30 million in 30 days and not having any assets to show for it, is actually a very difficult task."

Brewster's Millions is Walter Hill's eighth directorial effort. What made him decide to embark on his first full-fledged comedy? "The producers of this picture knew that I was anxious to do comedy as well as action films. But since I got started as an action director, I never



Walter Hill

really had been offered the chance to direct a comedy. Then, because *48 HRS.* was such a mix of comedy and action — and since it was successful — I got the chance to do *Brewster*.

"My ideal state" Hill enthuses, "would be to do an action picture and then a comedy, and for every other action picture, a western. But, as Brewster finds out, nothing's ever really that simple."

Brewster is played by the inimitable Richard Pryor. "The problem I had

working with Pryor," says Hill, "was that at first I was probably a little too much in awe of him, because to me Richard Pryor is just an amazing talent."

"What Richard is in this movie is not so much a comedian, but that rarest of things — what used to be referred to as a 'light leading man.' There are very few of those around."

In addition to Pryor, who plays a relief pitcher for a minor league baseball team in Hackensack, New Jersey, *Brewster's Millions*, which opens in May, also features John Candy, who portrays Brewster's best buddy.

Brewster's Millions' budget is the largest Hill has ever worked with. In order to convey the needed opulence, production designer John Vallone built a number of lavish sets on big sound stages. These sets included an elaborate French Provincial design for the hotel suite that

Pryor rents for \$1 million a month. Later in the shooting, this set was redesigned (according to the script's requirements) to a florid Italian Renaissance nightmare (complete with working water fountain), to a vivid post-modern environment (which included tables resting on bowling ball legs) and finally to a stark Bauhaus look.

In view of all the fine talent and production values that *Brewster's Millions* has going for it, does Hill anticipate a major hit? "One of the most difficult things in the world," says Hill, "is to figure out what somebody's going to want to see a year from now."

"But look, if you add up all the movies that I've been creatively involved with — what they cost and what they made — I'm way ahead. And in this business, that's more than anyone can really expect. So all I can say is that I've been pretty lucky."



Kanew Horizons

Nerds, Gotcha Director Started Small

At 17 Kanew scored a part-time job in the trailer department of United Artists. He had dreams of being a rock 'n' roll star, but discovered instead a promising future in his unexpected talent for promoting full-length movies with three-minute reels.

He soon formed his own outfit, Utopia Productions, and created trailers for such films as *The Graduate*, *Midnight Cowboy*, *Rocky* and a number of Woody Allen's movies.

In the simplest sense, a trailer must compress the maximum of action and mood into a very small space. Making trailers educated Kanew on several of filmmaking's finer points. In short order, the urge to rock and roll took a back seat to Kanew's growing desire to direct movies.

In 1971 he directed *Black Rodeo*, a highly-praised feature-length documentary about a Harlem rodeo. Six years later he sold Utopia to finance *Natural Enemies*, which he also wrote and di-


rected. It was a thoroughly downbeat story about a disillusioned man who kills his own family then turns his gun on himself. "It was the saddest film ever made," Kanew says.

When that attempt flopped, Kanew took the job of editing the work of another first-time director, Robert Redford. The film in question, *Ordinary People*, went on to win the Oscar as Best Picture of 1980.

Since prestige attaches to those linked with a Hollywood winner, Kanew was able to climb into the director's chair once more. This time, creating *Revenge of the Nerds*, he shifted wisely to an upbeat story. *Gotcha*, which continues that light-hearted trend, is a romance involving a college student and a CIA spy.

"I'm a little surprised to learn I have a knack for light entertainment," Kanew says, referring to his forgotten heavy-drama debut. "The light stuff is fun to do." ■

Long before he dove headlong into nerds and CIA intrigue, Jeff Kanew had a successful career with his own Hollywood business. He created trailers, those brief but mightily important "previews of coming attractions" shown in theatres before the main feature. Now he's one of Hollywood's current in-demand directors, with a solid hit in *Revenge of the Nerds* and a potentially strong follow-up called *Gotcha*, written by Dan Gordon and Steven Kronish, slated for a mid-May release.



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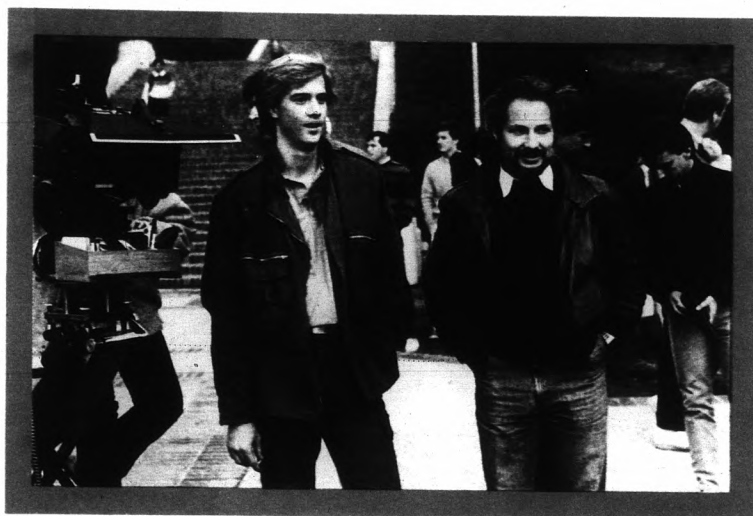


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Nerds Team Reunites



Kanew and Edwards Create Comic Spy Thriller

It's *The Graduate* with bullets," enthuses director Jeff Kanew, teamed once more with Anthony Edwards, his star in last summer's welcome surprise hit film, *Revenge of the Nerds*. "*The Graduate* was a coming-of-age story, which this is. It was a love story, which this is. And yet it was very, very funny, which hopefully this will be."

The new Kanew/Edwards project is *Gotcha*, based partly on the recent collegiate fad for make-believe murder games. The film's topsy-turvy plot sends Edwards from Los Angeles to Paris and East Berlin and then back to Los Angeles, acquiring along the way a mysterious lover named Sasha and an annoyingly murder-minded Soviet operative called Vlad. It's a college-centered version of just the sort of thing Alfred Hitchcock loved to do, placing an ordinary character in an extra-ordinary situation, with undercurrents of humor, romance and danger swirling by. Kanew seems to enjoy mixing elements. *Nerds*, for example, was a sexy teen romp blended with personal insights.

"*Gotcha*," Kanew says, "started out to be a comedy with suspense. But it seems to have become a suspense with comedy."

After weeks in Paris and Berlin, the film's cast and crew are today at work in familiar Los Angeles. The shooting schedule calls for a scene outside the Central Intelligence Agency's local

offices. However, that secretive agency thwarted every attempt to learn their building's location. Instead, Kanew, Edwards and company have set up cameras and lights outside a bank tower.

Ironically, the young hero of *Gotcha* faces a similarly frustrating inability to track down the CIA when he needs them. Edwards plays Jonathan, a UCLA sophomore, who is initially more successful playing the pretend assassination game than he is with girls. He needs to grow up, and fighting for his life while falling in love provides the motivation.

"I feel really lucky to do another movie with Jeff."

Kanew calls his teaming with Edwards "a two-man repertory company."

"I feel really lucky to do another movie with Jeff," Edwards says. "The rapport between the actor and the director is so important and we get along so well. It makes it much easier to communicate."

"Jeff's a very sensitive, caring guy," adds Edwards, whose credits also include *Fast Times at Ridgemont High* and *Heart Like a Wheel*. "He wants most of all to

care about the people in his movies. As a result, his characters have a wide range of feelings and come across as human."

That's the ingredient, explains Edwards, that turned *Revenge of the Nerds* into a comedy which nonetheless struck deep emotions.

"The studio wanted another *Porky's*," says Edwards. "We think we gave them something with a little substance instead."

If Edwards seems extremely loyal, he owes his job on this film to Kanew's persistence. Some high-level doubters wouldn't believe that the star of a movie about nerds could play a convincing romantic lead. Kanew did some powerful persuading.

"Anthony is a very creative actor who adds a lot in terms of humor to almost every scene," says Kanew. "And he's absolutely the character in *Gotcha*. He's healthy, wholesome, kind of naive, yet underneath a strong person."

In the closing moments of *Gotcha*'s script, Jonathan, Sasha and Vlad re-cross paths back at the campus turf Jonathan has learned so well in his game-playing forays. By now he's been exposed to love, danger and deceit; he isn't a silly sophomore any longer. But it's an open question whether he'll live long enough to enjoy his new-found maturity. Hitchcock himself couldn't bring matters down any closer to the wire. ■

HOLLYWOOD IN BERLIN



Border tensions are re-created in Berlin for well-placed cameras.

Because *Gotcha* required location shooting in West Berlin, several members of the cast and crew found themselves with up-close opportunities to see East-West relations. Actor Anthony Edwards, for one, used his days off to travel into East Berlin and strike up friendships with two teenage residents. Both boys were proud East Germans, Edwards says, and though they were happy to meet a Westerner, they showed no interest in ever leaving their country.

But that didn't stop them from riding,

illegally, in Edwards' rented car, or accepting the rock & roll cassettes Edwards took them on his second visit. They requested specific tunes. Judging from those requests— for Def Leppard and Iron Maiden, among others — tastes among 16-year-old boys differ little between East and West.

Meanwhile, director Jeff Kanew was building his own Berlin Wall several feet away from the real wall. That was done, obviously, so filming could be done on both sides of the "wall." But Kanew says there's another reason. The real wall is covered with years of graffiti, and because he wanted a wall that would suggest "oppression," he couldn't have one

that was covered by colorful murals. Kanew's wall, therefore, was plain cement gray.

This slight distortion of reality was not the only Hollywood trick used in Berlin. According to Kanew, East Berlin didn't look anything like his expectations. "I expected it to be gray, drab and ugly. But it wasn't that way at all. As a matter of fact, the architecture in East Berlin is nicer and more impressive than in the West."

Kanew admits that this "slight misrepresentation" amounts to perpetuating a stereotype, but he cheerfully adds, "this is a movie where reality is of limited value." ■

Students Play the Murder Game

Whether called "Gotcha" (as in the new film of the same name), "Killer" or "KAOS" (Killing As Organized Sport), a make-believe murder fad swept college campuses in the early Eighties. It annoyed college administrators, whose security forces kept flushing toy gun-armed assailants out of campus shrubbery, but it delighted the imaginations of Hollywood screenwriters.

Players were drawn into the game with a newspaper or bulletin board ad. When enough players had been collected — sometimes as many as 20 or 30 — each

wrote their personal "dossier" and entrusted it to a leader, who directed the game without playing it. Players were secretly given another player's dossier, a dart gun and three suction-cup darts. The last player "alive" was the winner, but prizes were also given for the most creatively sneaky "kills."

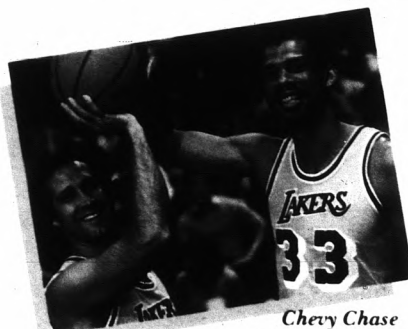
By some reports, the game originated in 1978 at the University of Michigan. It migrated during Spring Break to the campuses of Florida, eventually spreading west to UCLA and points in between.

Among the legends of the sport are a Michigan man who dressed as a United Parcel delivery man to deliver a "lethal" dart, and a Florida coed who wangled a date with her unsuspecting victim, lured him into her apartment and annihilated him at close range. ■

COMING SOON IN OUR NEXT ISSUE

I'm delighted to abdicate the role of Fletch to you," telegrammed novelist Gregory McDonald to actor Chevy Chase. "Pretending to be attractive, charming, witty and energetic all these years has been a terrible strain on me." Chevy plays the wiseguy investigative reporter McDonald created in his 4-million-copy-selling novel *Fletch*. How does the master of mug-and-tumble comedy measure up to the role? Read our exclusive interview in the next issue of *The Movie Magazine*.

The best thing about Robin Williams' bathtub in *Moscow on the Hudson* was Maria Alonso, who floated gracefully as Williams' Italian-born girlfriend. Now



Chevy Chase on the case. As an intrepid reporter in *Fletch*, he won't even allow Kareem Abdul-Jabbar to steal the ball.

she's in the company of Michael Keaton as the pair headlines a new comedy called *Touch and Go*.

In the three years since the famous little guy phoned home, *E.T. The Extra*

Terrestrial has become a permanent addition to American culture. With *E.T.* soon to be re-released, *The Movie Magazine* takes a look at the stubby spaceman's lasting impact.

Ridley Scott, director of the terrifying *Alien*, has turned his imagination to the remote past. *Legend*, Scott's newest film, is peopled with ogres and princesses, unicorns and sorcerers. Tom Cruise, the rugged star of *Risky Business*, heads the cast.

Steven Spielberg doesn't own summer. It just seems that way, considering the zillions of tickets sold to his adventurous warm weather offerings — like *E.T.*, *Raiders of the Lost Ark*, *Jaws* and so on. For the super-secret *Back to the Future*, due this coming summer, Captain Steve produces while protege and friend Robert (*Romancing the Stone*) Zemeckis directs. ■



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